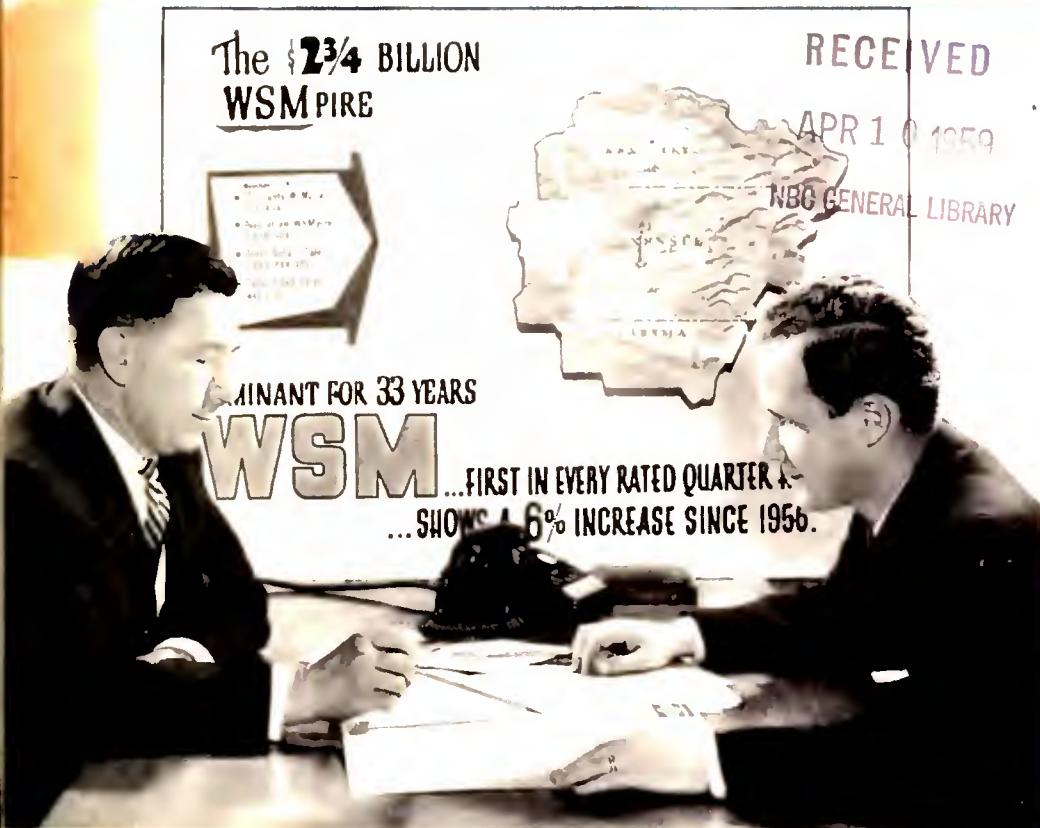


SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



...Helps ESSO Dealers Turn Prospects into customers...", says McCann-Erickson's Sy Goldis

In the picture above, Sy Goldis, Broadcast Supervisor of McCann-Erickson, discusses the breadth, scope and buying power of the astounding \$2 1/4 Billion WSMPIRE with Ed Whitley of John Blair and Company.

According to Sy, "WSM helps ESSO dealers turn prospects into customers in the Central South." His contention that

it is "impossible to cover the South without WSM" explains why McCann-Erickson beams three daily editions of your ESSO Reporter, six days weekly, to the WSMPIRE.

Want to turn the millions of prospects in America's 13th largest radio market into your customers? It's simple. See Bob Cooper or any Blair Man.

HOW TO CLEAN UP SPOT'S PAPER JUNGLE

SPONSOR digs into the maze of paperwork problems media men face in buying spot

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What an account man should know about air media

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New Nielsen study sheds light on tv's summer video dip

Page 36

WSM Radio

Key to America's
13th Radio Market

50,000 Watts • Clear Channel
Blair Represented
Bob Cooper, Gen. Mgr.

One P.R. Man's 'image' plan

A SPONSOR spoof

Page 42



**When KSTP-TV
says "go out
and buy it" . . .**

**people go out
and buy it!**



television

CHANNEL



Basic NBC Affiliate

MINNEAPOLIS - ST. PAUL

"The Northwest's Leading Station"

100,000
WATTS

Represented by Edward Petry & Co., Inc.

SILENT SERVICE I climbed out of its CNP cradle two years ago, and hasn't stopped climbing since. Taking all of its Top-25-Market ratings, **SILENT SERVICE**'s latest ARB average is *up 24%* over the series' initial average. ■ **DANGER IS MY BUSINESS** premiered last July 3rd ARB average among the Top 25 Markets: *up 16%* over its first rating average! ■ **FLIGHT**, CNP's newest, only dates back to this past October. Latest ARB average among the Top 25 Markets: *up 11%* over its first rating average! ■ The longer CNP shows are on the air, the *more* people like them.

NBC TELEVISION FILMS A DIVISION OF
CNP
CALIFORNIA NATIONAL PRODUCTIONS, INC

going up





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combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: Superior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign Countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

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THE BURNS AND ALLEN SHOW

Running
Rings
Around
All
Competition!

**NO. 1
SYNDICATED
COMEDY!**

Top 10 Comedy Shows As Reported In Television Age*

Rank	Program	Distributor	National Weighted Average	Viewers Per 100 Homes Tuned In		
				Men	Women	Children
1	Burns and Allen	Screen Gems	11.5	73	81	13
2	People's Choice	ABC	10.0	67	71	56
3	The Honeymooners	CBS	8.7	69	71	39
4	How to Marry a Millionaire	NTA	8.5	74	82	49
5	Amos 'n' Andy	CBS	7.3	39	46	87
6	Life of Riley	CNP	7.2	68	76	49
7	This Is Alice	NTA	6.5	78	82	43
8	Our Miss Brooks	CBS	6.0	10	35	49
9	Topper	Schubert	5.5	30	81	37
10	Susie	ITC	5.4	9	13	—

* FEB 9, 1959

ALREADY SOLD IN 96 MARKETS...

FOR FULL DETAILS ON THESE 239 ROLICKING HALF-HOURS... CALL

**Selling
for:**

- S & W FINE FOODS
- RIVAL DOG FOODS
- NUCOA MARGARINE
- HOUSEHOLD FINANCE CORP.
- ST. JOSEPH'S ASPIRIN
- LESTOIL
- 4-WAY COLD TABLETS...
- and many other blue chip advertisers.

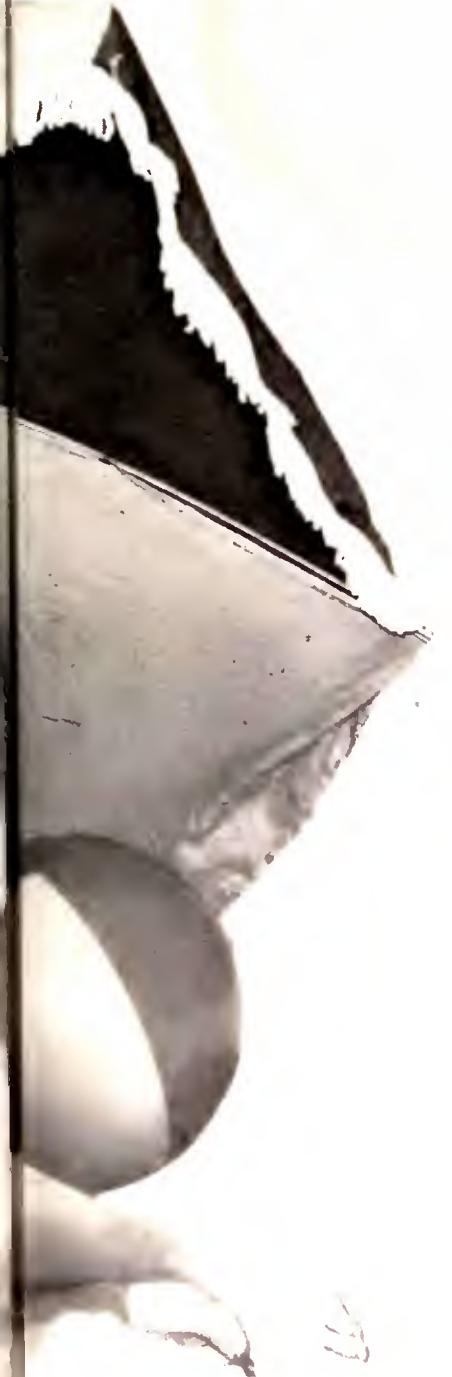
SCREEN GEMS
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

NEW YORK • DETROIT • CHICAGO • HOUSTON • HOLLYWOOD • ATLANTA • TORONTO

spot
summer radio goes where



the family goes



People **do** take vacations, and
Radio goes along.

That's why SPOT RADIO is so nec-
essary in your summer media plans.

Reach people—wherever they are
at home or on vacation—with SPOT
RADIO.

SPONSORED BY MEMBER FIRMS OF



Avery-Knodef Inc. — John Blair & Company — Broadcast Time Sales
Thomas F. Clark Co. Inc. — Harry E. Cummings — Robert E. Clegg & Co. Inc.
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WPTF
Raleigh-Durham
the Nation's

28th

**Radio Market
has Greater
RETAIL
SALES
than the 10th
Metropolitan
Market**



**28th Radio Market - WPTF
\$2,545,732,000**

**28th Metropolitan Market
\$816,675,000**

**10th Metropolitan Market
\$2,503,361,000**



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

R. H. Mason, General Manager
Gus Youngstead, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

**Timebuyers
at work**

Dorothy B. Staff, Lemmen & Newell, Los Angeles, feels that buying is a process of weighing many factors, rather than placing importance, say, on ratings or programming as such. "Once it has been decided whom the advertiser wants to reach," Dorothy says, "the buyer must study cost, time, ratings, programming, personalities and station loyalty. It is the over-all picture that counts, and this means weighing each consideration against the others." Dorothy recently had to decide between a top-rated independent station and a much lower-rated one in a market. By itself, the top-rated station seemed like an excellent buy, but when rates were compared, she felt that its greater total audience did not justify the buy. In addition, the smaller independent balanced itself out with the type of programming which she thought created a stronger listener-loyalty. "All factors," Dorothy says, "should be considered in relation to the others. To make any single one a prime consideration is to distort your total perspective."



Jeff Fine, Doherty, Clifford, Steers & Shenfield, New York, points out that when competition, additional money or other factors necessitate planning a fast campaign, streamlining basic buying procedure can facilitate quick and effective execution. "First," Jeff says, "before even phoning the reps, the media department should prepare a

complete list of markets it plans to use as well as stations most likely to be purchased. Second, cut out as much market data and rating references as you can, and get your availabilities over the phone. Third, tell the reps how much money you're going to spend in each market and probable allocations. Fourth, state your advertising objectives to the rep. If you're going in fast against stiff competition, for example, it's

better to tell the reps frankly what you're after than flounder around in a moment of emergency. Fifth, the more latitude you give the reps the better. There's no time to quibble old maidishly about time segments, so make them as flexible as possible without missing the client's target. These procedures should get you moving fast."



PROS

who pack a

punch

Some radio stations call them
announcers. At WITH, we call
them *personalities*. The
difference? First, *experience*—

110 years of it, and most
of it on WITH. Second,
approach—these men manage to
put *personal* selling into
even a transcribed commercial.
Third, *popularity*—each has
his own big band of fans
that multiply during our
24-hour broadcast day.

The result? PRO-fitble
PRO-motion of your PRO-duct!

DICK COVINGTON

BILL EVENSON

GIL KRIESEL

JACK GALE

MAURY MAGILL

RUSS HALL

HOT ROD



Tom Tinsley, Pres.

Radio Baltimore

R. C. Embry, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington
Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, New Orleans McGavren-Quinn in Chicago, Detroit and West Coast
Ohio Stations Representatives in the state of Ohio

**BUYING
DETROIT AND
SOUTHEAST
MICHIGAN?**

NOW!

WXYZ-TV

**YOUR BEST BUY
IN MICHIGAN
IS NOW A BETTER
BUY THAN EVER!**

**NEW
TOWER!**

tallest TV tower in south-
east Michigan

**NEW
POWER!**

blanketing an even larger
area with a powerful signal

**NEW
AUDIENCE!**

wxyz-tv adds new viewers
running into the hundreds
of thousands

**NEW
COVERAGE!**

wxyz adds scores of sub-
urbs, towns and cities

Now transmitting from the
heart of America's fifth market
. . . center of Southeast
Michigan's population shift!

This huge 1,073 ft. tower per-
mits WXYZ-TV to blanket a
larger area than ever with a
powerful signal . . . adding
hundreds of thousands of
viewers to its coverage area!
now WXYZ-TV serves more
people, better!



BROADCAST HOUSE—10 Mile and North
western, 14 miles northwest of central Detroit

WXYZ-TV
CHANNEL 7
DETROIT ABC 7
Represented Nationally by BLAIR-TV

NEWSMAKER of the week

For 31 years, the Don Lee Network has operated on the West coast as a distinguished program source fostering such talent as Pat Weaver, Horace Heidt, Kay Thompson. This past week it was bought by ABC, which plans to retain Don Lee programs to serve current affiliates and beckon to new ones.

The newsmaker: Edward J. DeGray, v.p. in charge of ABC's Radio network, signed his long-time hope into reality in negotiations (for an undisclosed, reportedly token sum) with John Poore, v.p. of RKO-Teleradio Pictures, Inc. ABC bought: six 15-minute newscasts daily; take-over contracts on the sold-out news shows; time clearance on 34 Don Lee stations. ABC's reason for buying: expand program service to its Western stations, attract new affiliates. Don Lee's reason for selling: adhere to a Booz, Allen, Hamilton edict to dispose of the declining-profit property. (It still owns former key network stations KIIJ, Los Angeles, and KFRC, San Francisco.)

The transfer, effective 26 April, marks the end of radio's oldest (1928) and largest regional network. A new problem: shows may be disputed in eight major markets, says DeGray, where Don Lee stations won't want to relinquish to ABC outlets. But, "our first obligation is to our affiliates."

This means the shows at con-
v.p. of RKO-Teleradio Pictures, Inc. ABC bought: six 15-minute
tracts' end undoubtedly will go to ABC stations, with the network
thus strengthening its sales and coverage position.

ABC bought the package to serve stations as well as clients, says DeGray. "We want to cover as much of the U. S. as possible, and we want to have split lineups which clients seek in the West." He and his staff will develop special sectional sales packages within the next 30 to 60 days. The mechanics of programming and operations will be absorbed by ABC's Pacific Coast Radio network.

ABC salesmen will also sell Intermountain Network time periods as 41 stations in the chain affiliated with ABC earlier this month. Speedy expansion in coverage and affiliation is expected to be hypoed even more when ABC reportedly will align with the Arizona Network.

With these moves, DeGray is bringing into full circle the experience he's acquired in broadcasting. He started in the accounting department at CBS in 1940, has since moved to station management, spot co-op and special program sales. He joined ABC Radio station relations in 1955 and was elected a vice president in 1957.



Edward J. DeGray



**ANOTHER SURE THING
FROM ITC
NOW COMING YOUR WAY.....**

BRAVE



STALLION

The famous **FURY** Already signed up for a FIFTH year on NBC-TV by General Foods Corporation and The Borden Company, through Benton & Bowles, Inc., now available as Brave Stallion for your profitable sponsorship.

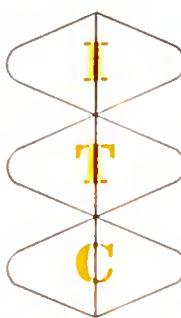
The adventure series about a black stallion that . . .

lassoes a whopping 64.1% average share of audience (Nielsen, July-Dec., 1958) at a \$1.70 Cost Per Thousand (Jan.-Dec., 1958)

ropes off an impressive 17.8 rating (Nielsen 4-Season Average, Oct., '55 through Jan., '59) on NBC-TV, Saturdays, 11-11:30 A. M.

BRAVE STALLION will corral a loyal all-family audience in your market . . . available right now! For a sure thing, wire or phone PLaza 5-2100 collect.

INDEPENDENT
TELEVISION
CORPORATION





NEW SIXTH STREET EXPRESSWAY
symbolizes Kansas City's dramatic
half-billion-dollar downtown redevel-
opment program which has attracted
national attention.

KCMO-TV: Basic CBS TV. Channel 5.
Photo: Sol Studna

Everything's up to date in Kansas City

From the downtown renaissance to the suburban building boom, Kansas City races into the future. And—KCMO-TV keeps the city in touch with the pulse of the present and spirit of tomorrow. Outstanding CBS programming, award-winning news, community service.

This is why more people here watch KCMO-TV (say ARB and Nielsen) than any other station. Why sales are up to date in K. C. when you advertise on KCMO-TV. We broadcast at maximum power from the world's tallest self-supported tower—Kansas City's electronic landmark.

KCMO-TV /

Kansas City, Missouri
Joe Hartenbower, General Mgr.
Sid Tremble, Station Mgr.

KANSAS CITY
SYRACUSE
PHOENIX
OMAHA
TULSA

KCMO
WHEN
KPHO
WOW
KRMG

KCMO-TV
WHEN-TV
KPHO-TV
WOW-TV
John Blair
John Blair & Co.

The Katz Agency
The Katz Agency
The Katz Agency
John Blair & Co.—Blair-TV
John Blair & Co.

Represented nationally by Katz agen-

Meredith Stations Are Affiliated w/
BETTER HOMES and GARDENS and SU-
CESSFUL FARMING Magazines.

SPONSOR-SCOPE

4 APRIL 1959

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If there's a wide round of spot rate increases by tv stations this fall, the event won't floor agency media directors: They're more or less prepared for it.

Buyers can expect agitation for hikes particularly from ABC TV affiliates in a number of the major markets.

A rep. who has a batch of ABC TV stations on his list, told SPONSOR-SCOPE this week: "The lineup ABC has set for the fall is expected by the affiliates to tilt the share of audience more in their favor; they feel this should be reflected in higher rates."

Says another rep: "Increased rates are logical and inevitable. Stations in the top markets are approaching a sold-out situation in the fall, while the present ratecards —due in large measure to last year's recession—are loaded with packages that make the cost of a spot almost equal to radio."

(For a summary of the network rate situation, see 28 March SPONSOR-SCOPE.)

Here's a tip-off on the increasing tightness of the tv spot situation: An agency that only recently put itself on the record as militantly opposed to triple-spotting was in the process of making buys this week in triple-spotted situations.

The agency's media director, when asked how he reconciled such schizophrenia, said: "Our only other choice would be to turn the money back to the client."

Nestlé is pulling out of nighttime network tv completely and confining its air media activities to tv network daytime plus spot tv and radio.

The company's ad budget runs around \$20 million.

The difference between winter and summer viewing is almost negligible, a study on the subject just released by Nielsen shows.

In terms of cumulative weekly audience the margin is but 4%.

(For details of this study, see page 36.)

Necco, which uses no other medium but spot tv, will double its budget and expand its distribution through to the West Coast this week (via La Roche).

The new market lineup will include Detroit, Chicago, L.A., and San Francisco. Buying weight: 200 rating points a week.

Just a couple of years ago Necco confined its distribution to the Northeast section of the nation.

The big turning point for ABC TV unquestionably has occurred: It will have the bulk of P&G's network business this fall, with NBC TV and CBS TV the losers.

P&G will have at least eight shows going on the networks next season, and there's a good chance of a ninth. ABC will have at least five of them.

Already set on ABC are all of the Real McCoys and Robert Taylor's Captain of Detectives (10 p.m. Friday), and half each of Wyatt Earp and the Rifleman. A prospective added starter: Half of the Alaskans.

SPONSOR-SCOPE *continued*

They really come back to the same agency: it's happened in the case of Chase & Sanborn and J. Walter Thompson.

The return of the account to JWT takes effect 1 July. The billings amount to \$8 million. The losing agency is Compton.

The upgrading to which Lever is giving its tv network lineup next fall has a bigger objective than just cost-per-thousand: It wants to wind up with four or five shows in the top 10.

Another clue to that Jack Benny-George Gobel alternating buy: The strong urge among Lever's advertising top level is for integrated commercials—using the star to do at least the lead-in.

Take a look at the new wonders coming in the food field:

- What could turn out to be as gigantic a break-through for foods as the nicotine filter was for cigarettes is a variety of eating fats and oils that contain a minimum of cholesterol.

Marketing men expect this revolutionary development to hit the market—to the tune of large advertising budgets—within the next two or three years.

- Another break-through anticipated in the food field is a germ stabilizer that will keep milk perpetually fresh.

- Incidentally, look for the refrigerator field to introduce a contraption with both heating and cooling units to keep food warm as well as cold.

As the new tv buying season unrolls, you hear talk among agencies about escaping youth-control of the dial by not buying network before 8:30 p.m. on weekdays.

As an important sidelight on this attitude it's interesting to note that (1) the young still account for 36% of the audience at 8:30-9 p.m. and 30% at 9-9:30 p.m.; (2) while the adult audience increases as the evening wears on, the increase is neither spectacular nor big enough to compensate for the loss of the younger set.

Here's an average audience composition based on the November-December 1958 NTI by half-hours in the evening Monday through Friday:

NATIONAL PERIOD	SETS IN USE	VIEWERS PER HOME	MILLION VIEWERS	PCT. MEN	PCT. WOMEN	TEENS (11-18)	CHILDREN (4-10)
7:30-8	55.0	2.6	62,205	27%	33%	12%	28%
				(16,795)*	(20,523)	(7,465)	(17,417)
8-8:30	59.6	2.6	67,408	28	34	12	26
				(18,871)	(22,919)	(8,089)	(17,526)
8:30-9	63.0	2.5	68,513	29	35	12	24
				(19,869)	(23,979)	(8,222)	(16,443)
9-9:30	63.9	2.4	67,478	32	38	12	18
				(21,593)	(26,642)	(8,097)	(12,146)
9:30-10	63.0	2.4	65,772	33	40	12	15
				(21,705)	(26,309)	(7,892)	(9,366)
10-10:30	59.0	2.2	56,463	36	43	10	11
				(20,327)	(24,279)	(5,646)	(6,211)
10:30-11	52.3	2.2	50,052	37	44	9	10
				(18,519)	(22,033)	(4,505)	(5,005)

*Figures in parentheses are numbers of viewers in millions.

SPONSOR-SCOPE *continued*

This may turn out to be a key week for NBC TV: It has a number of substantial deals cooking both in Detroit and New York. Some of the developments:

- JWT is looking at hour periods on NBC in which to spot Ford's weekly expensive extravaganzas (previously it had been talking to CBS TV).
- Arthur Murray (Lorillard) and Johnny Staccato (R. J. Reynolds) will be scheduled this fall back-to-back Tuesday nights. Note that both sponsors are cigarettes, indicating that the traditional protection is showing signs of crumbling still more. Of course, it will be a major-minor arrangement for the two advertisers; but nevertheless the pair will be side by side.
- NBC is offering the new 7:30-8:30 p.m. action shows on the basis of 20-minute units, which means that area will probably be loaded with minute participations.

Esso's Flit, a spot perennial, is turning to network tv this season.

Via McCann-Erickson it will sponsor, starting 1 June, alternate weeks of the David Niven show and Cimmaron City on NBC over 12 weeks.

It's the first year the insecticide has had national distribution.

CBS TV has yet to round out its plans for letting affiliates have two one-minute spots in the first 20 minutes of the programs that will be slotted in the 7:30-8:30 span Tuesday and Wednesday this fall. (The stations could sell these on their own.)

The move would be a partial reward for giving up time (the 7:30-8 period) which is not part of the network option structure. It will be the first time that CBS TV has done any co-oping at night.

Compensation to CBS for the 20 minutes: a third of the program's cost.

McCann-Erickson this week was still trying to dispose of half of next season's Westinghouse-Desilu series. Buick and Colgate, which are with the same agency, are among those being approached.

Incidentally, Westinghouse has elected not to compete with Steve Allen in his new Monday 10-11 p.m. niche; it will house the Desilu show in the Friday 9-10 p.m. segment starting this fall.

Norelco already has aligned itself with Allen for the fall for at least 12 weeks.

Note re Colgate: It's looking with favor on sponsoring all of Perry Mason.

In light of the prospect of twice as many specials next season as during this one, you may be wondering what the networks consider to be the saturation point for that type of programming fare.

The answer you'll likely get if you ask the networks is this:

- When the regularly scheduled advertisers feel that the pre-emptions for specials runs counter to the efficient continuity of their air presence.

Of course, there's no flat rule as to how the individual advertiser will react. There are quite a few who welcome the opportunity to take an occasional vacation from their niche—especially if the pre-empted period matches a slow portion of the selling season for their product.

In other words, the networks have to play their specials tune by ear.

Schwerin has just discovered that specials are greatly in favor with viewers.

The findings: Specials did "about 50% better than the average of all half-hour weekly non-dramatic shows in gaining increased viewer approval of the sponsor." Even, as Schwerin put it, "if they are turkeys."

Most-liked specials, in order: (1) Dramatic, (2) musical, (3) documentary.

SPONSOR-SCOPE *continued*

The daytime tv tide in January was strong enough to give billings for the three networks a collective 5% edge over last year. Daytime was up 21.4%, whereas gross sales for nighttime were down 2%.

The billings for this January, as compiled by LNA-BAR and released by TvB:

ABC TV, \$10,647,078, up 16.1%; **CBS TV**, \$22,129,248, up 0.2%; **NBC TV**, \$19,299,853, up 5.2%. **Total**: \$52,076,179.

Sponsor retention of network tv shows gets weaker each season.

Between March 1957 and March 1959, only 28 shows have held on to the same sponsor.

Incidentally, eight of the 28 shows are either due to go off the air at the end of this season or switch to entirely new sponsorship for next season.

That two-week Chiquita banana schedule which United Fruit started last Monday on CBS and NBC Radio was actually placed by BBDO on the previous Friday.

The agency figured that there's a record somewhere since it took but two hours to firm up the deal (including spot radio in eight markets).

Billings entailed in the crash program: \$60,000. Estimated listeners a week between the two networks: 50 million.

The battle to keep the Pentagon and others from nudging tv out of its present spectrum positions was heightened this week with the filing by the Assn. of Maximum Service Telecasters of a 41-page statement with the FCC.

Highlight of the statement was a five-point platform outlining AMST's attitude on tv allocations.

(For details see WASHINGTON WEEK, page 57; watch for article in 11 April issue.)

Whatever might be said about P&G as an advertiser, there's this quite significant thing about the giant: It operates from a definite set of standards.

The chief motivation may be circulation, cost-per, or cut-off points for network shows, but it's still a set of standards.

Unlike other massive tv users, who can't make up their minds whether they want circulation, identification, or integrated commercials, or whatever set of values. **P&G leaves little room for doubt or confusion among those attached to its tv spending empire.**

Toiletries manufacturers are watching with much interest the response that supermarket operators make to a new-fangled idea being preached to them by some merchandising experts from Madison Avenue.

The doctrine: Integrate the toiletries with related items instead of bunching them all together on the drug rack. Thus, for instance, cleansing creams would be grouped with hand soaps.

Tied in with this recommendation is the exhortation that supermarkets stop feeling that their toiletries business is something they'd stolen away from drug stores and start treating them with the same merchandising know-how as any other products on their shelves.

An admitted stumbling block to the preaching: In many supermarkets the drug-toiletries setup is controlled by rack jobbers.

For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 28; News and Idea Wrap-Up, page 62; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 70; and Film-Scope, page 58.

H O U S T O N

... its always
a pleasure



KPRC-TV *since 1950*
The Gold Medal Station

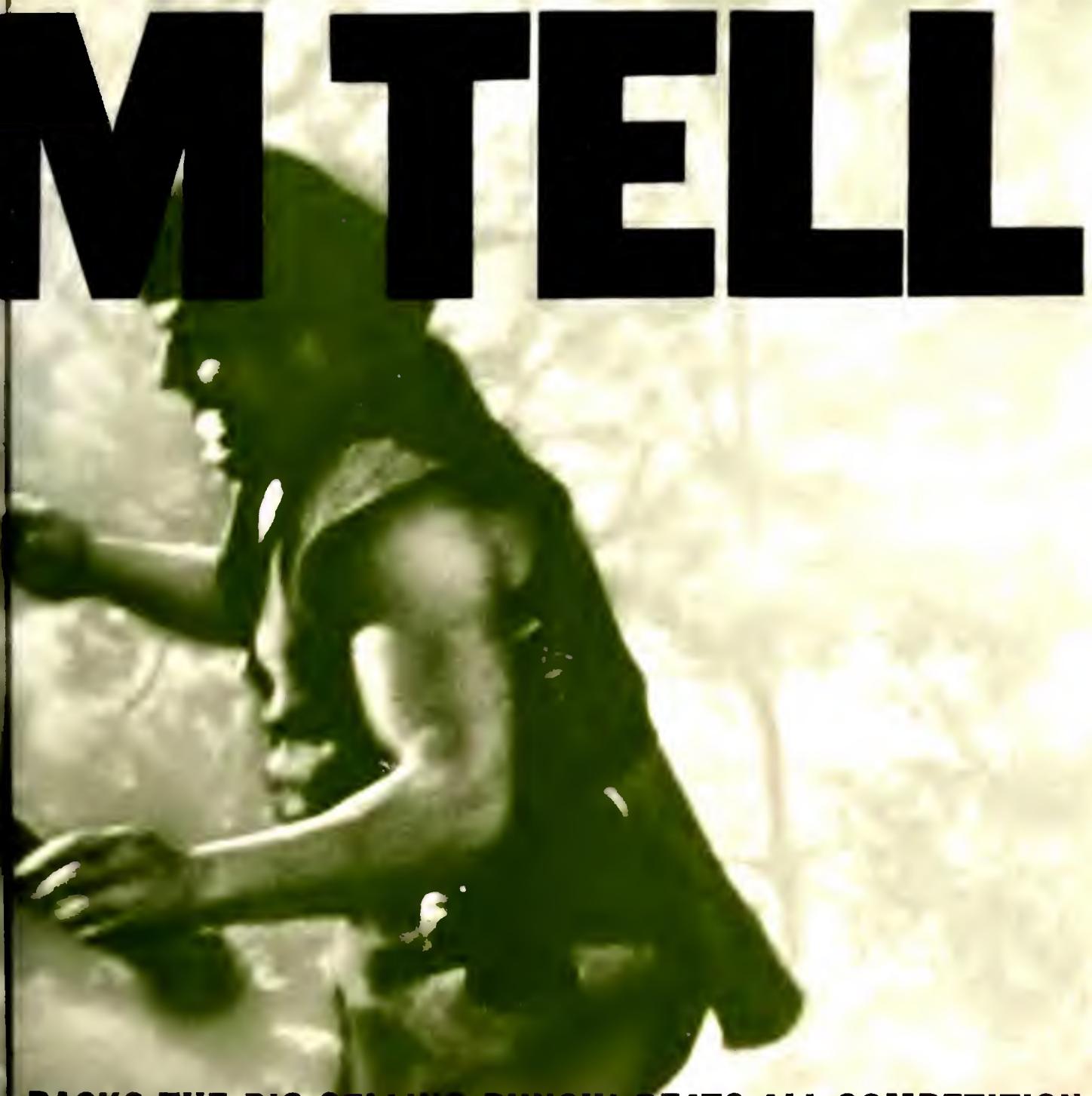


EDWARD PETRY & CO.
National Representatives

Courtesy of I. W. Harper
The Gold Medal Whiskey™

WILLIA





WILLIAM TELL

PACKS THE BIG SELLING PUNCH! BEATS ALL COMPETITION IN THE HOTLY COMPETITIVE N.Y.C. SEVEN-STATION MARKET

Look at William Tell after only three weeks on the air in New York: Mar. 4 Arbitron shows the program catapulted into number 1 position in its time period with a resounding 8.6 rating, 25.9 audience share. This beats all other competition in this tough 5:00 to 5:30 time period. And William Tell does it all alone! As WPIX's first commerical program of the day, stepping off from a 1.8 public service show lead-in, William Tell increases the WPIX audience almost 500%.

That's how "William Tell's" all-family costume drama appeal works for TROPICANA ORANGE JUICE in New York. It works all around the country, too...punching up sales for such advertisers as MEADOW GOLD DAIRY, FISHER FOODS, LUCKY 7 STORES, GARDEN FRESH FOOD CHAIN in Pittsburgh, Cleveland, Houston, and Clarksburg, W. Va. More important, "The Adventures of William Tell" packs the same big punch for you! For complete details, phone, wire, write

NTA PROGRAM SALES, A DIVISION OF NATIONAL TELEFILM ASSOCIATES, INC., 10 COLUMBUS CIRCLE, NEW YORK 19, N.Y., JU 2-7300

NTA PROGRAM SALES

...We wanted to know...
so we asked PULSE to ask the people of Nations 27th Largest Market the following

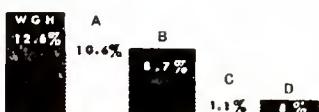
THE RESULTS:

**November 1958
Qualitative Survey of the
22 County Tidewater, Va.
Area**

Question 1:

When you first turn on the radio, is there any particular station you try first?

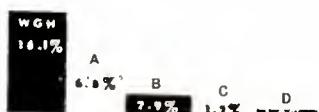
Answer:



Question 2:

Which radio station, if any, do you prefer for music?

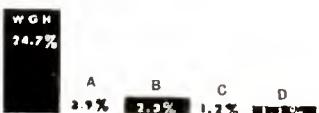
Answer:



Question 3:

Which radio station, if any, do you prefer for news?

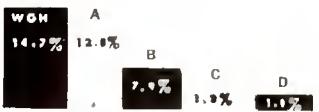
Answer:



Question 4:

If you heard conflicting accounts of the same story on different radio stations which station would you believe?

Answer:



Norfolk - Newport News - Portsmouth and Hampton, Virginia

...ranks 1st during 155 out of 180 rated half hours...

Represented Nationally by
JOHN BLAIR & COMPANY

Sponsor backstage

Point and counterpoint

Making National Association of Broadcasters conventions these days has a distinctly different flavor for me than making the same conclaves did years ago. Maybe it's just a matter of mellowing with time. Maybe it's the simple fact that I am not charged, in covering the meetings, with any specific news duties. Maybe it's a combination of both. But whatever the reasons, I seem to have considerably more inclination to observe and ponder upon the human side, possibly the more dramatic values of the convention than in the 20 or so years gone by.



For example, as Bobby Sarnoff, NBC's chairman of the board, got his keynote award, my eye drifted to his dad, the General, seated on the platform to his right. General David is a poker player from way back, and it is rare that his facial expression betrays any deep emotion he is feeling. As he watched young Bobby accept his award, as he listened later to Bobby make his plea for TV to answer its critics there were only occasional indications that he was mightily pleased with his boy. But he was, I'm sure.

The General and his son

I thought back to the NBC convention at Miami, the year they opened the Americana Hotel, when the General announced to the gathered affiliates and newsmen that Bobby was going to take over. I remembered waiting at the table before I left for a chance to say congratulations to the young executive after he'd made his maiden speech as NBC's new president, and watching the General and Bobby's mother walk by, she moist-eyed and proud, and the General, tight-lipped and poker-faced.

He had told the multitude in no uncertain terms that he thought Bobby was ready, that he would make the network a fine president. He told the story of a friend of his (the General's) who also was the head of a large American corporation, and whose son worked in that corporation. He told of the son's excellent record and his father's reluctance to put him at the head of the company.

"I'm afraid for him," that father told the General.

"And I wonder," said the General to that NBC Convention, "whether that father wasn't afraid for himself, rather than for his son. I wonder if he wasn't holding his son back, not because he was afraid his son wasn't ready, but because he was afraid he, the father, might be criticized for advancing his son."

The General wasn't afraid, as he made very plain that evening in the Americana. And Bobby hasn't let him down. Bobby has been not only a good NBC executive officer, but he has proved himself a good industry leader.

At the recent convention in Chicago he spoke for all the thinking



the
TIGERS
are
coming

Again, WJBK delivers the
big baseball-minded
Detroit market

Michigan's most result-producing independent radio station carries the complete 1959 schedule of Detroit Tiger baseball games—night and day, at home and away. This is the 12th consecutive year WJBK has been selected for complete coverage of Tiger games.

10,000 Watts Days — 1,000 Watts Nights — 1500 KC

DETROIT'S BASEBALL STATION

WJBK

THE MODERN SOUND OF RADIO IN
DETROIT

Represented by the KATZ AGENCY, INC.

Storer Broadcasting Company

WJBK WSPD WJW WIBG WWVA WAGA WGBS
Detroit, Michigan Toledo, Ohio Cleveland, Ohio Philadelphia, Pa. Wheeling, W. Va. Atlanta, Ga. Miami, Florida





My Mommy Listens to KFWB

Glamorous, amorous, working gal or lady-of-leisure... most mommies in the great Southern California area listen to KFWB.

And don't forget... for every mommy there's a daddy, and they listen to KFWB, too! Time after time, Pulse and Hooper both confirm that KFWB is the daddy of all radio stations in the L. A. area.

...So buy KFWB. First in Los Angeles. It's the thing to do!

Channel 98 *My mommy listens to* **KFWB**

910 Hollywood Blvd., Hollywood 28 - HO 3-5151

ROBERT M. PURCELL, President and Gen. Manager
MILTON H. KLEIN, Sales Manager
Represented nationally by JOHN BLAIR & CO.

members of the industry who have long since grown weary of being pushed around by critics and hecklers, on papers, on magazines, in government and elsewhere. I don't really know if Bobby had previously discussed this stance with other industry leaders, like Frank Stanton. It's more than likely, and it's immaterial, whether he did or not. The point is that just prior to the opening of the convention itself, Doc Stanton had told the CBS affiliates in a private meeting that CBS was sick of sitting back and taking the blasts, big and little, justified and not, without moving to make an answer.

And Dick Salant, one of CBS's brighter young men told the convention a couple of days later that CBS was going to undertake a \$100,000 survey to find out exactly what the American public did think of television. The results of the survey, he said, would be made available to the NAB, if the association desired.

And, of course, following Bobby Sarnoff's speech, the Association did appoint a committee of nine of the best broadcasters and public relations men in the business to cook up plans for a public relations campaign to rebut television's critics in every area, on every level, and to present video's story solidly. This committee, of course, is headed by C. Wrede Petersmeyer, president of the Corinthian Broadcasting Corp., and consists, otherwise, of Bob Swezey of WDSU-TV, New Orleans; Ward Quaal, WGN-TV, Chicago; Roger Clipp, WFIL-TV, Philadelphia; Don McGannon of Westinghouse; Jack Harris of KPRC-TV, Houston and publicists Ken Bilby of NBC TV, and Mike Foster of ABC TV, as well as Dick Salant.

This committee, some time before 30 April will report back to the NAB Television Board with an outline for its plans for the industry public relations campaign. I'm sure the plan will be a good one, and I'm equally sure it will have a slow but certain effect on countering at least some of the more ridiculous and blatantly prejudiced and thoughtless tirades of the business's critics in all areas.

Tempus fugits right along

I realized, as this effort shaped up at the meetings, that this was an important development for television, and that it would rebound to the benefit of viewers and advertisers alike. But more than anything else I was thinking of the human drama unfolding as I watched the General watching Bobby make the keynote pitch.

And I must confess that I got more of a kick seeing all my V.I.P. buddies at our annual reunion dinner on the eve of the Convention, than I did out of the business meetings, and even the new technical achievements unveiled at the confab.

I hate to admit it, but I also got more of a bang out of the mountainous swiss cheese and coffee in the SPONSOR suite, than out of the whiskey in many another.

Tempus fugits right along, doesn't it?

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.

IN MEMPHIS...

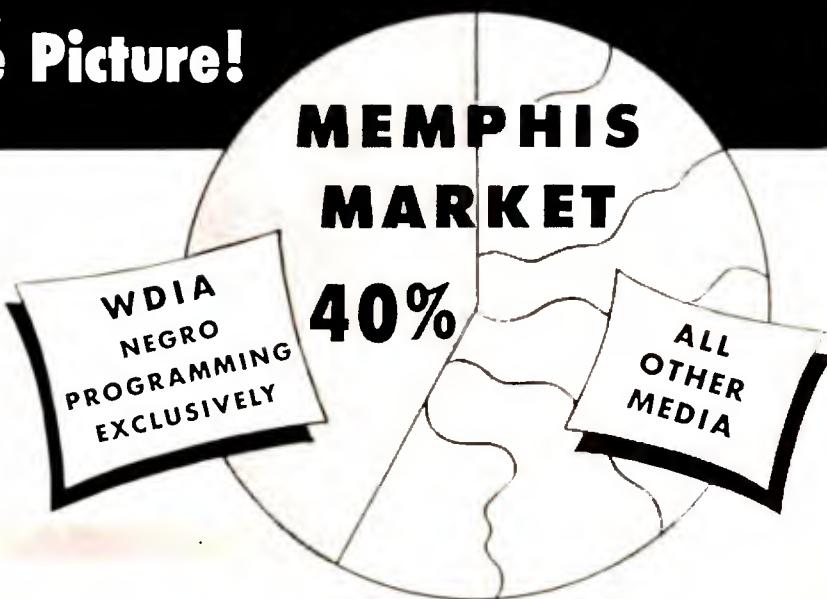
WDIA

It Takes

AMERICA'S ONLY 50,000 WATT NEGRO RADIO STATION

to Complete the Picture!

**40% of the Memphis
Market is NEGRO—
and you need only
one medium to sell
it—WDIA!**



**Now represented by
THE BOLLING COMPANY, INC.**

WDIA

MEMPHIS' ONLY 50,000 WATT STATION • 1070 KC

TOP RATED BY ALL AUDIENCE SURVEYS FOR TEN YEARS!

WREX-TV

new, wide range



with
**HIGH
POWER**
**229 KW VIDEO
115 KW AUDIO**
**spans a
BILLION DOLLAR
Rockford primary
market**

COVERS ALL OF 14 COUNTIES AND MARKET PORTIONS OF 14 OTHERS

The new, wide-range of WREX-TV, now increased to 229,000 watts video effective power (five times the former ratings), extends the primary limits of the Rockford TV market to encompass \$1.1-billion potential . . . widens the "secondary" range of influence to include a total \$2.5-billion.

Tops in sales power!

WREX-TV — "The Viewers' Choice DELIVERS your message to the buyers in this rich industrial and agricultural market.

The consistent high quality in production, promotion and merchandising of both spots and programs has earned many major awards for WREX-TV this year!

TOTAL MARKET:

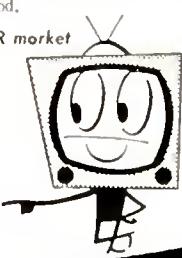
Papulation	1,343,651
Households	413,099
Spendable Income	\$2,502,773,000
Retail Sales	\$1,768,295,000

o wider market coverage range in the Rockford BILLION DOLLAR market

WREX-TV
 CHANNEL 13 ROCKFORD

J. M. BAISCH, Gen. Mgr.

Represented By
 H-R TELEVISION, INC.



49th an
Madison

No subsidy here!

In your 11 March issue of SPONSOR Magazine I was most interested in the Sponsor-Scope item concerning Radio Tv Farm Directors. We have heard from many sources that farm departments are being cut down or eliminated because of the feeling that do not have a place in "formula" radio; however, we believe very few stations would be willing to eliminate or cut down their farm departments if they were a paying proposition. We agree that the personality of the farm director has a great deal to do with advertiser acceptance, provided of course, the coverage of the station is adequate.

We have seen too many farm departments operate strictly on "hand-out" material . . . This has a place in the everyday operation of a farm department but we do not believe it will substitute for real journalistic ability.

We feel so strongly about our own farm department that we have recently added our fifth member. The department is now composed of our outstanding Farm Director, Cotton John Smith, three farm editors and a photographer. The most recent addition is a past president of the Texas FFA and past vice president of the southern region of the National FFA — a most outstanding young man. We feel that we could as easily do without our transmitter as our farm department.

Bill Lane
 Mgr., KGNC Radio
 Amarillo

Right man, wrong award

We appreciate your mention of our general manager, J. C. Kellam in your "Wrap Up" section of your February 27 issue of SPONSOR and I am sure that Mr. Kellam is highly flattered by your story that he was selected "Young Man of the Year."

We think our boss is a pretty young man — and well deserving of
 (Please turn to page 26)

WHAS-TV LOUISVILLE

IF IT IS **BIG**
AND **IMPORTANT**,
IT'S ON **WHAS-TV**

WHAS TELETHONS
HAVE RAISED
\$1,000,110
FOR HANDICAPPED
CHILDREN



\$1,000,110 has been contributed to six WHAS Telethons. Professional production, ability to demonstrate the need, good talent, much of it from WHAS-TV's own staff, and viewers' confidence that their money would be spent wisely prompted the overwhelming response.

Their money has built classrooms and playgrounds, trained instructors, per-

formed operations, purchased artificial limbs and a muscular dystrophy bus . . . tested the hearing of 95,000 children, established Kentucky's first cancer clinic for children and first cleft palate and harelip clinic, and much, much more.

When **BIG, IMPORTANT** things are accomplished in Louisville television, they're accomplished on WHAS-TV.

Your Advertising Deserves WHAS-TV Attention . . .
with the ADDED IMPACT OF PROGRAMMING OF CHARACTER!

WHAS-TV
Fishbie
Foremost In Service
Best In Entertainment

WHAS-TV CHANNEL 11, LOUISVILLE
316,000 WATTS — CBS-TV NETWORK

Victor A. Sholis, Director

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.



KOBY

is the no. 1 record

IN SAN FRANCISCO

There's a great new audience record that's the Number 1 hit in San Francisco—and it's KOBY! January February Pulse gives KOBY the highest average share—6 a.m. to midnight

—15.0. This makes KOBY a smart buy for you. This big audience is signed, sealed and delivered for you, your clients or products. And there's no double spotting, so your message makes full impact!

See PETRY and get in on this prize record buy. And, you get 10% discount when buying KOBY and KOSI, Denver.

After July, when in Denver, stay at the Imperial Motel—1728 Sherman—downtown.

KOBY / 10,000 watts
in San Francisco

For Greenville, Miss.—WGVM

Mid-America Broadcasting Company



wherever you are

music
makers

designs jingles and background music for you

herm edel exec vp • 45 w 45 new york • circle 5-3737
mort stein hollywood • hollywood 4-7800
jack russell chicago • state 2-2818
ed chauhency pittsburgh • express 1-0660

* mitch leigh creative director at work in hollywood

49th & MADISON

(Cont'd from page 24)

that title—but—the truth is, (as we set forth in our news release to you), that Mr. Kellam was chairman of the committee to select the "Young Man of the Year." Mr. Kellam, himself, was named—"The Boss of the Year"—by the Austin Jaycees.

Paul Bolton
News Ed., KTBC
Austin, Texas

Not a first

In your issue of 7 February, 1959, there appears an advertisement by KPRC in which Dr. Ernest Dichter is quoted as saying, in part, "This study done by KPRC is the first in which motivational techniques have been applied intensively and in depth to audience attitudes toward Radio in one large market."

I think Dr. Dichter ought to be informed that this is not the first study of its kind. The Westinghouse Broadcasting Co. has conducted several such studies, as early as November 1956, using various motivational research techniques including semantic differential in even a larger market. As a matter of fact, SPONSOR in its issue of 23 November, 1957, printed an excellent article covering the Pittsburgh study for KDKA. Since then, similar studies have been conducted for other Westinghouse stations.

Dr. Dichter is further quoted as follows: "It goes almost without saying that respondents were never given an indication who sponsored the survey" made for KPRC. This is standard research practice and is equally true in the case of the studies made in the Westinghouse markets, where in each instance the study was conducted by an outside research organization and there was no reference or indication as to the sponsor of the survey.

Melvin A. Goldberg
Director of Research
Westinghouse Broadcast Co., Inc.
New York

Sales aid

Please forward five copies of the 21 February issue of SPONSOR Magazine. As usual WHBQ Radio is finding SPONSOR an invaluable aid in closing sales.

Jim Bedwell
Sales mgr., WHBQ
Memphis

The best things in life...

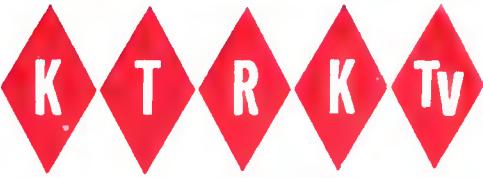
Maintaining a permanent exhibit valued at many millions of dollars and offering a varied presentation of fine and applied arts through a continuing series of loan exhibits, Houston's renowned Museum of Fine Arts answers an important cultural need.



St. John The Baptist by Paul Manship



Outstanding example of simplicity and refinement, is the Mies van der Rohe masterpiece, the recently completed Cullinan Hall of The Museum of Fine Arts.



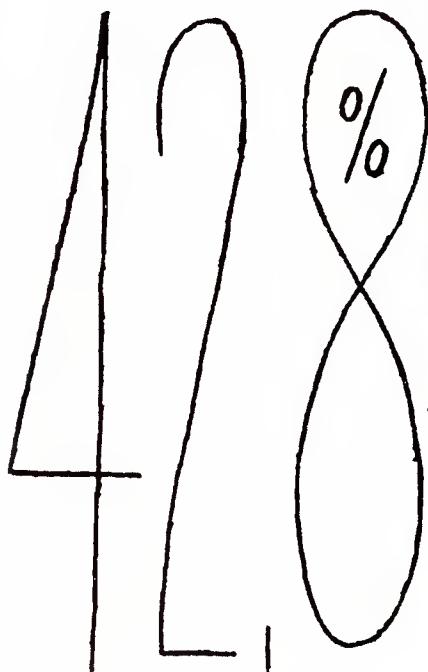
THE CHRONICLE STATION

P.O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC GENERAL MANAGER
HOUSTON CONSOLIDATED TELEVISION CO WILLARD E WATSON
NATIONAL REPRESENTATIVES GEO. P. HOLLINGBERY CO COMMERCIAL MANAGER
500 FIFTH AVENUE, NEW YORK 36, N.Y. BILL BENNETT

FEBRUARY - MARCH

HOOPER

SHARE OF AUDIENCE:



Proves KONO is your
BEST BUY
for Radio Coverage in
SAN ANTONIO

— and KONO leads the field
in PULSE, too. First in all 360
quarter-hour periods, Monday
thru Friday. (Jan. 1959)

See Your H-R Representative
or Clarke Brown man
or write direct to

KONO

JACK ROTH, Manager
P.O. Box 2038
San Antonio 6, Texas

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

American Oil Co., New York, is lining up 30-minute segments in about 40 markets for sponsorship of the new adventure film series *Border Patrol*, to advertise its Amoco gasolines and oils. Distribution is mostly in the Atlantic seaboard states. The schedules start mid-April for 26 to 52 weeks, depending upon the market. The buyer is Bob Rowell; the agency is The Joseph Katz Co., New York.

Armour & Co., Chicago, is preparing schedules in major markets to push its frankfurter sales; most of the markets are in the South. The short-termer starts 20 April. Minute and 20-second announcements are being purchased; frequencies vary from market to market. The buyer is Don Heller; the agency is N. W. Ayer, Phila.

The Borden Co., Inc., New York, is planning a campaign in top markets for its Instant Whip. The six-week campaign starts 13 April. Minute and 20-second announcements are being placed; frequencies depend upon the market. The buyer is Chips Barrabee; the agency is Lennen & Newell, Inc., New York.

Glamorene, Inc., Clifton, N. J., is entering major markets to promote its Glamorene carpet cleaner. The schedules start this month, run for four weeks. Minutes and 20's are being used; average frequency: 20-25 announcements per week in each market. The buyer is Danny Wilson; the agency, Jules Power Production, Inc., N. Y.

RADIO BUYS

Carter Products, Inc., New York, is going into various markets for its Arrid Cream Deodorant. The 13-week campaign starts this month. Minutes during daytime slots are being used; frequencies depend upon the market. The buyer is Ed Fonte; the agency is Sullivan, Stanffer, Cowell & Bayles, Inc., New York.

Dunbar Laboratories, Div. of Chemway Corp., Mountain View, N. J., is kicking off a campaign for its Senter medicated acne sticks. The schedules begin this month for six weeks. Minutes during traffic times and weekends are being placed; frequencies vary from market to market. The buyer is Jeff Fine; the agency is Doherty, Clifford, Steers & Shenfield, Inc., New York.

Family Products Division, Warner-Lambert Pharmaceutical Co., Inc., Morris Plains, N. J., is initiating schedules in southern and southwestern markets for its Bromo-Seltzer; this is the first time in several years that spot radio has been used for this product on a multi-market basis. The schedules are intended as a test as well as to give support to its other advertising, and will run from 32 to 39 weeks, depending upon the market. Minutes during daytime periods are being slotted, with frequencies varying. The buyer is Joe Hindack; the agency is Warwick & Legler, Inc., New York.



Captive or Captivated Audience?

There's all the difference in the world between a "captive audience" and a "captivated audience."

This goes for the commercials as well as the show.

Young & Rubicam, Inc.

Advertising • New York • Chicago • Detroit • San Francisco • Los Angeles • Hollywood • Montreal • Toronto • London • Mexico City • Frankfurt • San Juan • Caracas



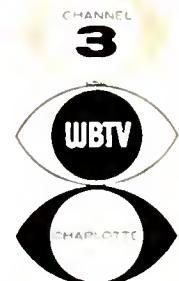
your
first
and biggest
step

**TO TELEVISION COVERAGE
IN THE ENTIRE SOUTHEAST
IS CHARLOTTE-WBTV**

Make your own comparison!

NCS #3 gives CHARLOTTE-WBTV 632,070 TV homes. Atlanta has 579,090. Louisville 509,480. Birmingham 587,800. Memphis 453,240. CHARLOTTE STATION "B" 442,690. Miami 434,800. New Orleans 380,020. Nashville 366,560. Norfolk-Portsmouth 337,580. Richmond 311,680.

Take the biggest step first—enjoy Charlotte's invigorating sales climate. Contact WBTV or CBS Television Spot Sales for the complete market story.



JEFFERSON STANDARD
BROADCASTING COMPANY

What's the answer to spot's **PAPERWORK** **jungle**



PART ONE OF A TWO-PART SERIES

- ☛ Agencies say spot is five times as hard to buy and service as newspapers
- ☛ Here are trouble spots, pointed out by admen, and what can be done to help

No greater testimonial to the value of spot exists than the inconvenience which agencies endure in buying it. Every step of the way from planning the campaign to paying stations and billing clients is through a tangle of paperwork at least five times more time-consuming than a newspaper buy, up to 30 times more than a network or magazine buy.

It is entirely conceivable, one adman told SPONSOR, that an agency with several accounts billing exclusively, or even in large measure, in spot radio and spot TV could

Admen agree spot is a paper tangle. "Some is unavoidable," says John Ennis, Bryan Houston media v.p. But a lot of the detail is inexcusable.

go broke on its 15% commission due to the paperwork.

If this sounds like an exaggeration, consider just the two ends of a flight involving comparable buys in spot and newspapers.

In initially setting up the lineup, the print buyer may find that in a single market there are two newspapers to consider. Since newspapers do not have ratings, he has only to consult ABC circulation figures—a job that might consume five minutes. In the same market, however, the timebuyer may have from four to 10 radio stations to

consider. Their ratings and other data such as composition must be checked out, frequently in several rating services. Time spent: close to an hour.

At the other end of the buy, the agency accounting department faces another disparate situation. The newspaper bill comes in complete with tear sheet of the printed ad. And there has only been one ad inserted per day. The bill from the radio station, however, may include 10 spots for the day, in different priced time periods; attached to it is an affidavit of performance which must be checked spot by spot against contracts and rate cards.

When it comes to accounting, the financial head of a major agency estimates between \$5 and \$6 million dollars per biller in newspapers against less than \$1 million per biller in spot—five to six times more man-hours.

"It's hard to believe," mused one adman, "but it would be quicker and easier to buy \$1 million worth of GM stock than \$500 worth of air time."

Station representative Richard O'Connell, addressing a recent New York RTES meeting on the subject of streamlining rate cards, cited the following comparison by an agency media director on estimating a spot versus a network campaign: For his staff to estimate a network buy would consume about an hour's time; for the staff to estimate a spot buy involving 75 markets would take "about four days."

Although they are well aware of the complexities and frustrations of buying spot, agencymen are unbelievably tolerant about it. They are reluctant to look too closely at its tangle of mechanics or compare the cost of buying and servicing it with handling costs of "easier" media. They view spot much as a good teacher regards a bright but troublesome pupil.

This attitude was summed up when Jayne M. Shannon, associate media director at JWT, told the same RTES meeting, "Spot tv and spot radio get 'equal time' with other media forms in our considerations of media best suited to a client's specific marketing and creative objectives, in spite of the increasing complexities of buying spot broadcasting. . . . If a medium that is harder to buy will be, in

TROUBLE SPOTS IN AIR MEDIA

ESTIMATING: *A spot campaign is the most cumbersome to estimate. In a single market, there may be only two newspapers to consider by circulation, eight radio stations by ratings*

AVAILABILITIES: *A newspaper page can be divided up or pages added. In broadcast, the time slot that was there yesterday may be gone today. So time is spent checking and rechecking*

CONFIRMATIONS: *Weeks and months may go by between the issuance of an order and the sending out of contracts by the rep or station. This practice confuses, wastes ad agency hours*

BOOKKEEPING: *There are roughly 3,000 radio stations and 500 tv outlets all billing on different size invoices by as many methods. Agencies get to feel like they are station accountants*

BILLINGS: *Before an agency can pay a station bill, it must check for client. A biller on newspapers can turn out \$6 million in same time it takes biller to do \$1 million in air*

our opinion, the most effective for an advertiser, it will not be penalized in our final recommendation." Her next words, however, suggested that patience was being strained: "But I am at a loss to understand why station management, so progressive in other ways, seems to compound complexities in the manner in which it sells its principle commodity."

While this may be the expressed attitude of the majority, there is the occasional reactionary. Sometime ago, one adman remarked to sponsor that "off the record" spot was losing out on many "tail-end buys." Which is to say that when it comes to investing the last several thousand of a budget (and all things being just about equal), the temptation is to select the less complicated medium.

Some of the complexities of spot will always remain; they are built-in components of broadcast media. It is useless to say that fewer stations in a market would make selection easier, just as it is futile to ask for a tear sheet on an aired announcement. No agencyman—whether in media or accounting—will ever expect spot radio or spot tv to become as easy to buy or bill as network and national magazines; take away the stripes and you've lost the tiger. But there are many areas of spot that are inexplicably complicated: mend them and the medium will be in a much better position to compete against newspapers for the advertiser's dollar.

"Marketing," says William Hatch, vice president and comptroller of Ted

AND WHAT TO DO ABOUT THEM

SOLUTION: There is no use envisioning the reduction of tv or radio stations in a market to the number of newspapers. But a denominator between circulation and ratings would help

PROGRESS HERE: In this area, some progress has been made. A number of station reps have turned up ways to speed process of avails ranging from automation to daily TWA's

MORE PROGRESS: A standard contract-confirmation form has been worked out between SR 1 and AA's. Only as several agencymen said, "Why isn't it being used 100% by all reps?"

THE ANSWER: Why not a central billing system such as has been working fine for 30 years for Music Publishers Protective Association, BMI, ASCAP? Standard billing is answer

SIMPLIFY: Frequency discounts and rate cards that defy all understanding are the nut of this problem. They force agency accounting to do station bookkeeping. Simplified cards needed

Bates Co., "has introduced flexibility into advertising strategy. Flexibility is what keeps advertising in pace with marketing. But broadcasting has not been keeping pace with either where the sheer mechanics of buying and bookkeeping are concerned."

This may well be the core of spot's problem. It is both necessary and possible today for an advertiser to launch saturation flights in vital markets, cancel midway through, switch to new markets, cancel again, then launch another flight for a companion product. All of this can happen in the short space of three weeks.

But for those at the agency who are left to sweep up the pieces, to cope with the hopeless tangle of earned rates, frequency discounts, certificates of affidavit, discrepancy

lists, national and local rates, package plans, invoice errors, open-end rates, weekly billings on per-month time orders, client queries, rating analyses, estimate sheets that bear no relation to station statements, the task may take months and compare with the Herculean assignment of cleaning the Augean stables.

"If spot hopes to sell itself on flexibility," says another adman, "it had better become consistently flexible in all its phases."

SPONSOR talked to many executives in both media and accounting, to trade association heads, to station representatives. Although their angles of approach were sometimes at variance, their interest in the industry was consistent; and their pin-pointing of bottlenecks and suggested

remedies were remarkably in accord.

The most chaotic areas of buying spot tv or spot radio appear to be station rate cards and station bookkeeping. There are a lot of other irritations, too, but most of these are directly or indirectly the product of the two major troublemakers.

The time spent studying the markets, coverage maps, signals and power; the painstaking analysis of ratings, audience composition, show types—none of this is begrimed at the agency. These are creative hours. But the hours spent wrestling with complexities of rate structures and invoices add nothing to the effectiveness of the ad campaign.

"There have been definite improvements in both radio and tv pricing structure," says John Ennis, vice president and media director at Bryan Houston. "Also, today there is more adherence to the published rate than had been the case. But in the rate area there's still vital need for clearer definition of *local* versus *national* rates. These problems are now being discussed by the industry, as in the recent meeting of the Media Planning Association.

"Another improvement we'd like to see," Ennis continued, "is an industry clearing house outside of individual stations or agencies to coordinate billing, check up on proof of performance—in short, do the combined policing-plus-billing job."

Such a clearing house as Ennis suggests (as have numerous others in the industry) is working well for other industries. The financial world is dependent on just such a system. The music industry—BMI, ASCAP and Music Publishers Protective Association has proved the clearing house an extremely workable operation.

In the case of Music Publishers Protective Association, some 100 music houses pay at the rate of about 3½% of their business for a clearing house service that handles all licensing, receives payments, does all bookkeeping details such as posting payments against licenses, disburses receipts to the members. The system has been working smoothly for 30 years, saves members and customers thousands of dollars in bookkeeping, simplifies a complete business.

(Please turn to page 51)

What an account man should know about air media

- **Foote, Cone & Belding v.p. Leo Rosenberg, 39-year media veteran, pinpoints account man's responsibility**
- **Patterns differ from large agency to small as the number of account specialists and back-stoppers dwindle**



It's a rare agency executive who has the broadcast know-how of Leo H. Rosenberg, v.p. and account supervisor at Foote, Cone & Belding. He delivered the first election returns on both radio and tv; the Harding-Cox contest in 1920 from KDKA, Pittsburgh, where he was an announcer; the Wilkie-Roosevelt election in 1910 from WABC, New York, as a guest announcer. Mr. Rosenberg started in the agency business with Lord & Thomas 33 years ago in Chicago and has supervised plans on some of the biggest broadcast accounts, including Toni, Horlick, Beatrice Foods, Paper Mate, Clairol.

Many an account man has been broken on the rack attempting to be all things to all clients and in trying to back up general knowledge with too many specifics.

So says Leo Rosenberg, vice president of Foote, Cone & Belding, New York, in answering the question SPONSOR posed this week: What should an account man know about air media?

Radio pioneer with Westinghouse in 1920, Leo Rosenberg has also held announcing, program and management jobs at KDKA, KYW, WBZ

Mr. Rosenberg, a 39-year broadcast veteran who has been an agency executive for 33 years, currently serves as account supervisor for several major national accounts. As long-time agency manager and supervisor, he's worked closely with client needs and account executive functions. He contends ad knowledge and broadcast know-how, specifically, should be general rather than detailed for the average or typical account executive at a large agency.

Smaller agencies require more specific knowledge from their account people because they don't have the complex structuring of departments with back-stoppers in every phase of advertising to service the account man. Certain areas of broadcast information, however, are vital to both large and small agencies and for account men on large as well as small accounts. But other areas only require specific know-how as the agency staff decreases and the account man is, indeed, called upon to be all things to his client.

After all, says Mr. Rosenberg, an account man is the client's counsel and his representative at the agency. A highly departmentalized agency with multi-million account billings and a variety of products justifying several account people obviously has a raft of back-of-the-scenes specialists who service both account man and client: copywriters, researchers, media buyers, programmers, broadcast planners, artists, production people.

Thus a much more typical agency account billing several hundred thousands would not warrant an elaborate staff of specialists behind the account man. In this case he necessarily is called on to become more of a specialist in specific areas.

The adjacent chart indicates what broadcast know-how Mr. Rosenberg thinks is vital and not so vital—in the large agency contrasted with those same functions in smaller, less departmentalized organizations.

The most crucial time when an account man supplies information to the client is in face-to-face contact during meetings. It's then he needs spur-of-the-moment answers. If information is requested by mail or

(Please turn to page 46)

BROADCAST PATTERNS VARY WITH AGENCY SIZE

(V—vital, I—important, B—bonus knowledge, N—non-essential)

AUDIENCE

- Know general audience patterns
- Be familiar with specific station circulation
- Know who controls the tv set
- Know patterns of segmented audiences

LARGE AGENCY

V I B N

X			X
X			
X			
		X	
X			X
		X	
		X	

SMALL AGENCY

V I B N

X			X
X			
X			
		X	
X			X
		X	
		X	

BUYING

- See media people, presentations
- Participate in media selections
- Check incoming promotion material

	X		
X			X
		X	

X			X
		X	
		X	

COMMERCIALS

- Know techniques of production
- Help formulate copy platform
- Interpret results to client goals
- Determine visual treatment
- Participate in product treatment

		X	
X			
X			
		X	
		X	

		X	
X			
X			
		X	
		X	

COSTS

- Know relative costs of time lengths
- Have general idea of program costs
- Know cost-per-1,000 patterns
- Know specific rate cards and variations

X			
X			
X			
		X	

X			
X			
		X	
		X	

GENERAL INDUSTRY

- Read trade books and daily papers
- Listen to radio
- Watch television
- Follow controversy and broadcast philosophy
- Participate in broadcast meets, conventions

X			
	X		
X			
		X	
		X	

X			
	X		
X			
		X	
		X	

MARKETS

- Know specific markets' broadcast character
- Know major stations in major markets
- Know station facilities (power, frequency, etc.)

		X	
		X	
		X	

		X	
		X	
		X	

MERCHANDISING

- Know general patterns of station merchandising
- Be aware of network merchandising possibilities
- Know what you can get from stations locally

X			
X			
X			

X			
	X		
	X		

REMOTE SPOT

- Understand their advantages, disadvantages
- Know network and station operating patterns

X			
	X		

		X	

PROGRAMMING

- Know concepts of compatible programming
- Understand adjacencies, time problems
- Help select talent and themes
- Know program types for audiences
- Keep updated on new shows (tv)

X			
X			
		X	
X			
X			

		X	
		X	
		X	
		X	

SIZE OF THE POST-MIDNIGHT RADIO AUDIENCE

Homes using radio after midnight by time zone, January-February 1959

SUN-SAT. (local time)	EST (000)	CST (000)	PST (000)	TOTAL (000)
12:00-12:30 a.m.	825	289	214	1,328
12:30-1:00	679	255	161	1,098
1:00-1:30	558	221	151	930
1:30-2:00	509	170	132	811
2:00-2:30	437	153	114	704
2:30-3:00	388	136	107	631

YARDSTICK: Nielsen average minute data show post-midnight in-home listening is about one third (30%) of the evening (6 p.m.-midnight) level. Post-midnight audiences also register roughly 10% of both morning and afternoon levels. Actual pre-midnight winter audiences (in millions) are: morning, 5.7; afternoon, 5.5; evening, 3.0.

Why post-midnight radio pays off

- Low-budget advertisers, faced by rising direct mail costs, discover unexpected after-midnight audiences
- Though audiences are smaller, 'lonely hearts' copy formula in these hours builds surprising sales volume

Joe Rosenfield, Jr., is a 58-year-old, 160 lb. southerner with a firm belief that he can sell anything. This confidence years ago took him out of the newspaper sales and promotion business in New Orleans and put him on the air in the after-midnight hours.

Today "Big Joe" (see cut) is holding forth on a new six-hour stretch via WABC, New York, seven nights a week from midnight to 6 a.m. in a sales-entertainment carnival paralleled by many another station across the country. That "Big Joe" had the good fortune to land in the Big Time in New York basically is the aftermath of some big-time publicity he once figured in—he sponsored a "ship of friendship" to France loaded with food and got himself on a lot of front pages.

What makes "Big Joe" and his brethren across the nation all the more noteworthy right now is this:

- Certain products—often new

ones—lend themselves best to an "intimate" introduction to a more or less special class of listeners.

• The recent hike in postal rates can make radio selling cheaper than mail selling.

An announcement in "Big Joe's" all-night session sells for \$25 (as against \$60 for an announcement in prime time). For this you will find yourself in a mixed company of products—many of which "Big Joe" himself owns. Years ago he discovered the pull of late radio, and reasoning that what worked well for others ought to work just as well for him—became his own sponsor along with his chores as an entertainer.

The emotions "Big Joe" taps in his deep-night audience tend to be two-fold: the listener is alone or semi-lonely and thus welcomes a friend; moreover, he probably isn't engaged in any distracting activity and hence represents a sort of captive audience.

Thus the selling techniques consist in involving the listener in some kind of endeavor along these lines:

- A club is generally the cornerstone of such a program.
- The telephone is an indispensable adjunct.

• Another essential: a running cast of characters, whose personalities develop night after night, week after week, much as characters in a play or soap opera.

"Big Joe" uses all these techniques plus his old instincts for selling intangibles as well as tangibles. His *Happiness Exchange* whips up a storm of concern over the financially distressed of the Greater New York area. He brings in about \$150,000 for them every year, and is licensed as a private welfare agency.

These applicants make up the cast of characters. (They appear on the show, if their case is deemed worthy enough.) The telephone and the club of listeners start to work for them. Here's how "Big Joe" has used these elements to sell over 5,000 of his own Japanese-made transistor radios in four months:

- *Demonstration.* The club did the demonstrating for him. By kidding that "you can't expect to pick me up on the transistor beyond a radius of 100 miles or even as

close to me as a subway," he got the telephone to ring from Florida, Minnesota, Texas--customers refuting his claim ("I'm listening to you now"). He also got a call from a subway stop. A conductor was picking him up just fine.

• *Promotion, merchandising.* Guests on the six-hour stint (a show business or public figure) get radios as gifts--a fine chance for them to talk about the compact size, the beauty, the tone as they look at it and test it right there and then.

• *Copy changes.* The telephone provided an excellent, on-the-spot way to test copy approaches, Rosenfield says. At the beginning of the campaign in mid-November of last year, the approach changed almost daily.

• *Purchasing flexibility.* The cost of the radio (\$29.75) is high for a direct mail item. How many prospects are being lost by the lump sum requirements of a direct mail response? Rosenfield wondered. He put it to the test by suggesting a mail-in down pay-

ment, which works just fine, he says.

With his radios going at the rate of 1,500 a month, Rosenfield has ordered 16,000 more, apparently seeing no sudden end to the response.

As for other products that can be sold after midnight, Rosenfield's sponsored list provides a good sampling:

(1) *Cosmetics.* These include perfume, toilet water, hand and face lotion, and bath oil (they make up the Choo-Choo Cosmetics line, named after his wife, who also is well-known

(Please turn to page 52)

PERPETUAL MOTION is stock in trade of "Big Joe" Rosenfield (WABC midnight-6 a.m.) impresario. His six-hour stint moves 1,500 radios, 200 cameras, 1,000 lighters a month, plus vitamins, cosmetics, insurance, washing machines, etc. He moves merchandise with hard, personal sell



New light on video's summer dip

- ☛ Special Nielsen tabulations explode some common advertising assumptions about viewing in hot weather
- ☛ Nighttime study shows almost as many homes watch tv weekly during the summer as during the winter

Some snug assumptions about summer viewing are due to be knocked for a loop by some new Nielsen research on the subject.

The research makes clear that admen can no longer impress a client by lightly tossing off such phrases as "Summer viewing is down a third, you know."

Though this statement is true in a limited sense, the newly-released Nielsen data underlines some startling qualifications a'ntent the summer dip.

Item: In a typical summer week, almost as many different homes watch nighttime tv as during a typical winter week.

Item: Heavy summer viewers watch almost as much as heavy winter viewers at night.

Item: The all-important large families, repository of so much buying

power, tend to view heavily in the summer as well as the winter.

These facts come out of tabulations performed by Nielsen for the first time. They answer a number of questions about summer tv that time-buyers and researchers have been asking themselves for some time. Since the material has not been widely circulated among Nielsen clients, sponsor presents the summer study in its entirety below.

The Nielsen study is based on a comparison of nighttime viewing during the 2-8 March and 3-9 August weeks last year. Detailed tabulations during the first week of March are an annual affair with the research firm and are the source of much basic data on the dimensions of video (as well as radio). Last fall Nielsen's D. C. McGlathery tossed a batch of

punch cards into the firm's huge IBM maw to get comparable data showing how the U.S. audience reacted to tv during the summer.

The first basic figures worth noting are that tv's weekly audience during the summer rubs right against the winter ceiling. Specifically, while tv reached 40 million homes during the March week, it also reached 39 million homes during the August week. In terms of the total U.S. tv universe, this reads as follows: during the winter 94.2% of all U.S. tv homes watch tv at one time or another during a week's time while during the summer the figure is 90.9%. This is a decline of only 4%. (See chart in lower left-hand corner.)

True, average hours per home were down about 30%. The weekly figure during the winter came to nearly 25 hours, while the summer total was a little over 17 hours. The question has often been asked whether certain homes stop watching entirely during the summer while others maintain winter viewing levels or whether viewing goes down across the board. The answer apparently is that tv homes generally tend to watch less.

But the story doesn't stop there. Averages hide a great deal of information. Obviously, all homes don't watch tv the same amount of time. Some watch less, some watch more. Does the intensity of viewing vary in a pattern similar to winter?

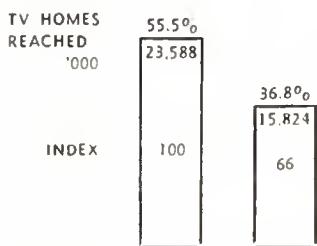
To get this answer, McGlathery paired the winter and summer audiences by quintiles. A quintile is 20% of the total, nothing more. The winter audience was broken down into five equal parts and the parts were ranged in order of intensity of viewing. The same was done for the summer audience. Thus McGlathery could compare the lightest viewing 20% during the winter with the lightest viewing 20% during the summer—and so on down the line. It should be noted that the light-viewing quintile during the winter does not necessarily contain the same group of homes as the light-viewing quintile during the summer, etc. (See chart on bottom of opposite page.)

Comparing the two audiences is

WEEKLY SUMMER AUDIENCE DIP 4%

AVERAGE MINUTE AUDIENCE

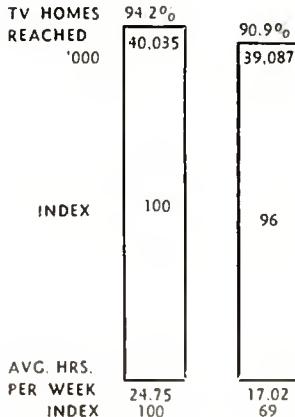
WINTER SUMMER



Percent of tv homes reached during a typical summer week is 1% less than the figure during a typical winter week, special Nielsen research reveals

WEEKLY CUMULATIVE AUDIENCE

WINTER SUMMER

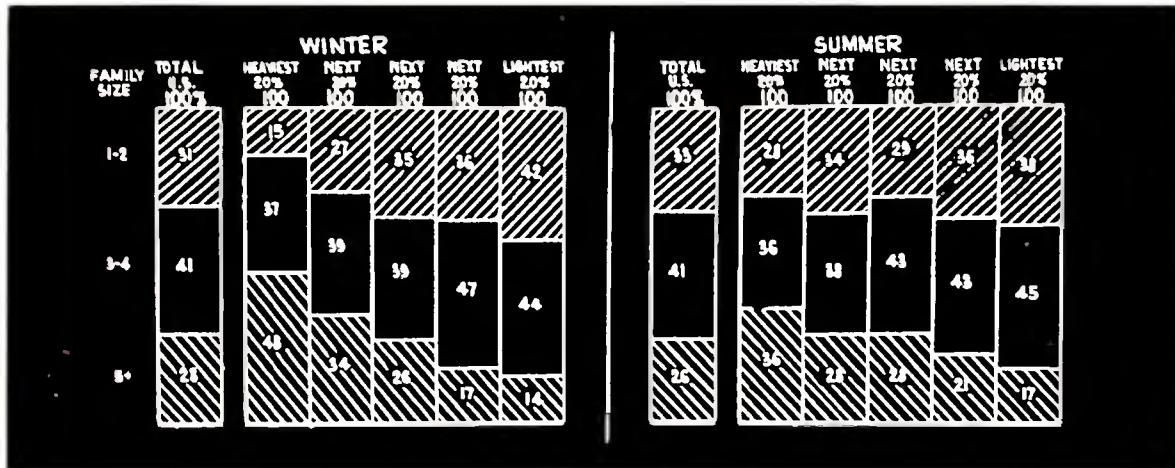


AVG. HRS.
PER WEEK
INDEX

100

69

BIG FAMILIES ARE HEAVY VIEWERS IN SUMMER



Winter and summer viewing homes are arranged by quintiles (that is, by fifths) in order of intensity of viewing in chart above. Nielsen figures indicate that the larger families tend to be the heaviest viewers during both winter and summer.

enlightening. The comparison showed that the lightest summer viewers spent about 60% less time with TV than the lightest winter viewers. But the heaviest summer viewers spent only 17% less time with TV than the heaviest winter viewers. The quintiles in between showed corresponding declines in viewing.

One result of this pattern is that the heavy quintile during the summer accounts for a greater share of total summer viewing than the heavy viewing quintile in winter accounts for in the winter viewing total. Putting it another way, heavy summer viewers are relatively heavier than heavy winter viewers. In terms of viewing time share, here are the actual figures: Heavy summer viewers account for 36% of all summer viewing; heavy winter viewers, on the other hand, account for 30% of all winter viewing.

But McGlathery was still not finished. He took each quintile, winter and summer, and broke it down by size of family. (See chart above.) A clear pattern emerged. Large families tend to be heavy viewers—both winter and summer. The pattern is less marked in the summer but it is there, nonetheless.

Out of curiosity, McGlathery did

some more manipulation with the quintile figures. He wanted to find out whether the small families (one to two people) differed in their viewing from large families (five or more) within each quintile, winter and summer. The answer was that the differences were slight. That is, viewing by small families and large families in the heavy viewing quintiles do not differ from each other, winter or summer, etc.

McGlathery did one more major tabulation. He wanted to compare audience composition throughout the evening. To simplify the comparison, he used only the first 15 minutes following each hour from 6 through 10 p.m., New York time. (Since New York time comparisons are of value

HOW SUMMER TV AUDIENCES VARY

	WINTER	SUMMER	SEASONAL DECLINE
TV HOMES REACHED	94.2%	90.9%	4%
LIGHTEST VIEWING 20%	11.58 HRS.	4.79 HRS.	59%
NEXT 20%	20.63	11.16	46%
NEXT 20%	25.06	16.61	34%
NEXT 20%	29.55	22.00	26%
HEAVIEST VIEWING 20%	37.04	30.62	17%
Avg. Hrs. per Week	24.75	17.02	31%

Nielsen viewing quintiles (arranged as in chart at top) reveal heavy summer viewers watch almost as many hours weekly as do heavy winter viewers.

primarily for network advertisers, the audience composition chart below covers only the hours of 8 through 10 p.m. The two earlier hours are in station option time.)

Over-all, the figures showed viewing building up over the evening to a peak during the 9:9:15 period, both winter and summer. There was a noticeable drop in total audience at 10 p.m. during the winter while the summer 10 p.m. total was at about the same level as the summer 9 p.m. viewing total.

In comparing total audiences winter and summer, the figures showed the greatest summer dip in the 7:7:15 period. The summer level was only 50% of the winter figure. However, the winter-summer gap narrows as the evening grows later, an expected pattern because of the long summer day. During 8:8:15 the summer level is 53% of the winter; at 9:9:15 it is 61%; at 10:10:15 it is 80%.

So far as audience composition goes, here's what the winter-summer

comparison showed. The percent of children in the tv audience declined as the evening got later, the percent of adults increased and the percent of teen-age viewers remained about the same. The pattern was followed in both the winter and summer. Here again there was nothing unexpected.

What general conclusions can be reached from all this? First of all, any advertiser can assume he will reach almost as many homes during the summer as during the winter. This is true even for a client who has one commercial on a week. While such an advertiser will reach, on the average, a third fewer homes at night with any one commercial, the turn-over in audience over a few months is likely to result in his hitting a homes total greater than the average minute dip would indicate.

For the particularly active summer tv advertiser, the probability is that his share of the winter audience gets close to the 96% level attained by tv in one hot weather week. Over the

summer he may conceivably reach as many different homes as he does during the winter.

The summer client will not make as many total impressions, of course. In other words, his frequency-per-home will be down from the winter. But if he wants homes coverage, he can do just as good a job during the summer, especially if he concentrates on late evening times. For the 52-week network client, the relatively high sets-in-use during the latter part of the summer evening is something to be kept in mind when perusing the schedule for a time slot.

Finally, there's the matter of the wide variations in the amount of home viewing. To those clients inclined to write off homes reached with low frequency, summer tv should have a potent appeal. For the light viewer is of less importance in the summer picture and the heavy viewer is of correspondingly greater importance. And there's still the big family available.

TV'S AUDIENCE COMPOSITION, WINTER AND SUMMER

Television audience, men, women, children, teen-agers, during period March-April vs. July-August, 1958

TOTAL	No. of viewers	8-8:15 p.m. Mon.-Fri.		9-9:15 p.m. Mon.-Fri.		10-10:15 p.m. Mon.-Fri.	
		Winter	Summer	Winter	Summer	Winter	Summer
CHILDREN (4-11)	No. of viewers % of audience	18,468 27	9,138 25	14,238 20	10,001 21	6,377 11	6,494 14
TEENS (12-17)	No. of viewers % of audience	8,208 12	5,117 14	3,513 12	6,191 13	6,377 11	6,030 13
WOMEN (18 & over)	No. of viewers % of audience	23,257 31	12,792 35	27,051 38	18,097 38	21,926 43	19,017 41
MEN (18 & over)	No. of viewers % of audience	18,468 27	9,503 26	21,356 30	13,334 30	20,290 35	14,843 32

Nielsen audience composition figures point up fact that winter and summer patterns are identical. Percent of children declines, percent of adults increase, while percent of teen-agers remain same as evening hour gets later. To compare audience share w. total U.S. household composition, here's the latter: children, 19%; teenagers, 12%; women, 36%; men, 33%

Newspaper promotion stubs its toe

- ANPA's Bureau of Advertising gets fonled up on radio-print comparison
- H-R research director finds flaws, turns tables in research counterattack

An attack on radio by The Bureau of Advertising, promotion arm of the American Newspaper Publishers Assn., was found as full of holes as Swiss cheese by the research director of H-R, station representative.

The B. of A. in a release early last month (see release reproduced above) concluded that a typical radio commercial reaches less than 1% of its "potential" audience.

The startling fact was developed through the following logic:

1. The "average daytime network radio program reaches 2% of the homes with radio sets." Source given is Nielsen for the two weeks ending 31 October 1958.

2. A "typical spot commercial on radio reaches about one-third" of the program audience. Source given is Kenyon & Eckhardt research estimating an average "noting" figure for spot radio commercials.

3. Ergo, "a typical daytime spot radio commercial reaches only .67% of its potential audience."

In an effort, apparently, to add insult to injury, the B. of A. added that even small-lineage ads (around 60 lines), have a Starch noting score of about 5%.

No. 42 (February 1959)

"ALMOST IMPOSSIBLE TO REACH 1%"

The average daytime network radio program reaches 2% of the homes with radio sets (1)... and a typical spot commercial reaches only .67% of the audience for the ad... so... it's almost impossible to reach 1% of the potential audience.

That means that a typical daytime spot reaches only .67% of the potential audience, or less than one-half of 1%.

In daily newspapers, it is almost impossible to buy an ad that will reach as small a share of its potential audience as does the typical spot commercial on daytime radio.

The smallest national size of which certain daily newspapers in the 50-100 line range in the Bureau of Advertising's circulation scores of 1957-58 are the following: (Note: These are circulation figures for combined ade.)

Classification	Median Size (1)	MEDIAN NOTING SCORE	
		Reg	Excl
Foods	68	1%	9%
Housing Equipment & Supplies	60	3	8
Radio & TV Programs	60	3	8
Soaps & Cleaners	67	9	9

SOURCE: Daniel Starch Magazine Rating Survey, 1958

The daily newspaper has 58,000,000 circulation, publishes over 20,000,000 pages a year... and is the largest advertising medium in the U.S.A. So a medium has to have reach, sales impact and cost efficiency to be a leader!

(1) Nielsen Research, 5 cities, edition 12/57.
(2) Kenyon & Eckhardt research, 1957-58 Television Magazine, June 1958.

Reproduced above is a release put out last month by American News paper Publishers Association's Bureau of Advertising. B. of A. claims typical spot radio plug reaches less than 1% of "potential" audience

Snapped Miss Avery Gibson, research director of the rep firm: "Misleading, based on questionable methodology and practically worthless in terms of media evaluation."

In punching the first hole in the B. of A. figures, Miss Gibson pointed out the basic comparison was way out in left field. The newspaper boys were using full radio *ownership* (97% of the U.S.) as a base in one case and newspaper *circulation* as a base in the other, she said. Newspaper circulation, stated Miss Gibson, is "extremely low in most markets. For example, in Boston the leading newspaper's circulation (per ABC figures) is only 19.8% of the families in the retail trading zone (an ABC designation) and the median paper reaches about 7%." In Los Angeles, she said, the median figure is about 13%.

Therefore, Miss Gibson implied, B. of A. should have multiplied the Starch noting scores by such figures as these market medians. (Sponsor's mathematicians did so, discovered that share of families reached in Boston by small newspaper ads would come to .35% and in Los Angeles to fully .65%).

Miss Gibson noted that surveys have been made to gather newspaper ad noting scores using the same universe as radio ratings. A Pulse study of 70-line ads in Los Angeles showed the following ratings for four L.A. papers: .1, .2, .2 and .1.

This would appear to contradict the statement of the B. of A. in its release that, "In daily newspapers, it is almost impossible to buy an ad that will reach as small a share of its potential audience as does the typical spot commercial on daytime radio."

Finally, Miss Gibson noted that the B. of A. didn't tell the whole story about K&E's research on noting. What the agency did was relate noting to circulation for radio, newspapers and other media as well. The figures for both a 1,500-line black-and-white newspaper ad and an early morning minute on radio came to one-third in both cases.

(To those interested, the average noting score for spot tv was the same level as spot radio.)

Furthermore, the K&E study also compared cost-per-1,000 impressions

(Please turn to page 55)

E 49
MADISON AVE

A Sponsor Spoof

THE

Mr. Douglas Emmott, Pres.
Emmott Advertising Inc.
10 E. 49th St.
New York 17
Dear Douglas:

When you engaged us as your Public Relations Counsel we told you we would work with "might and main" to build up the "Emmott image."

Well, we have researched the field and come up with a real block-buster of an idea.

Right now all the big men in advertising are making speeches on "What wrong with tv programing?"

Can you give us a 100-word statement on this subject? Please make it sort of strong and statesmanlike as we want to plant it in a real class publication like *Fortune*.

Sincerely,
Don

Mr. Don Nod
Winken, Blinken & Nod
602 E. 55th St.
New York 22
Dear Nod:

Are you nuts?

If I go sounding off about tv programs, I'll be up to my hips in red-eyed clients who want to cancel the programs I've bought for them.

I'm all for building an "Emmott image." But maybe you don't realize that agency men have got to eat.

Sincerely,
D. E.

Mr. Douglas Emmott
Emmott Advertising Inc.
40 E. 19th St.
New York 17
Dear D. E.:

Apparently you haven't been reading the papers recently.

In the past few months men like Robert Lusk of B&B, Bart Cummings of Compton, John Cunningham of C&W and Bryan Houston of Bryan

THINKER (P.R. VARIETY)

Houston have made news with their ideas about tv programing.

These men are all heads of large, respectable advertising agencies. If they can talk about tv, so can you.

We want to build you up as the leader of a great movement, sort of the Ed Murrow of advertising. Please let us have your thoughts.

Sincerely,
D. Nod, v.p.

Mr. Don Nod
Winken, Blinken & Nod
602 E. 55th St.

New York 22

Dear v.p. Nod:

My thoughts on tv programs are short, simple, and I hope sweet.

My favorite programs are *Wagon Train*, *Gunsmoke* and *Maverick*.

My favorite tv characters are Major Adams, Flint McCullough, Chester Goode, Doc, and Bret Maverick.

I think these programs are, consistently, the most mature, most professional, best produced shows on the air, and as well as the most interesting.

I think most serious tv dramatic shows are tripe.

I particularly despise those written by Hollywood-type pseudo-intellectuals who want to clout me over the head with their dark, brooding brand of corner drugstore psychiatry.

Sure I'd like to see more good tv programs. But let's have fewer of those incestuous dramas about the awful neuroses of a \$100,000 a year tv writer.

Yrs.,
D. E.

Mr. D. E. Emmott
Emmott Advertising Inc.
10 E. 49th St.

New York 17

Dear Mr. Emmott:

Thank you for your amusing and remarkably frank ideas about tv pro-

grams. Unfortunately, however, they do not present you in the kind of "statesmanlike" light which we feel necessary for the "Emmott image."

In order to save time we have drawn up a sample statement for your signature which, we feel certain, will interest the editors of *Fortune*.

TV PROGRAMS NEED MORAL LEADERSHIP, SAYS EMMOTT

"We in advertising have a grievous responsibility to preserve the cultural posture of our currently affluent society," says D. E. Emmott, well-known advertising man.

"As custodians of the tv fare presented in 12 million U.S. homes, we must exercise our prerogatives for overt, rather than hidden persuasiveness, and choose boldly between the Scylla of *laissez faire* and the Charybdis of *noblesse oblige*.

"What is needed in the present tv situation is a new type of liberal moral leadership to fight the threat of interstellar totalitarianism, regardless of creed, race, or previous."

* * *

When we receive your written O.K. on this, we will release it immediately to *Fortune*.

Sincerely,
D. Nod
WINKEN, BLINKEN AND NOD
602 EAST 55TH ST.
NEW YORK 22

DO YOU SERIOUSLY EXPECT
ME TO SIGN SUCH GARBAGE OR
IS THIS JUST A BAD JOKE?

EMMOTT

Mr. D. E. Emmott
Emmott Advertising Inc.
10 E. 49th St.
New York 17

Dear Mr. Emmott:

It is quite true that the tv statement we prepared for your signature goes beyond those made by Messrs. Cun-

ningham, Cummings, Lusk, and Houston. But we feel that such boldness is a virtue, and will place you in a position of "industry leadership" favorable to the Emmott Image.

In drawing up this statement, we were assisted by Dr. A. Archibald Nitzwitz, the eminent neurosociologist whose book, "The Sturm and Drang of Automated Industrial Communication" is considered the most reliable textbook in the field.

Dr. Nitzwitz assures us that this type of motivated-orientation will build a prestige image for Emmott.

Sincerely,
D. Nod

Mr. D. Nod
WINKEN, BLINKEN & NOD
602 E. 55 St.

New York 22

Dear Nod:

Please take Dr. Nitzwitz and stuff him up a rainspout.

Please also cancel our working arrangement with you effective immediately.

I'm just a little guy with a little agency, trying to get along. I don't understand things like "images" and "motivated orientation," and I'll be damned if I'll be a party to 'em.

It seems to me that tv today needs fewer talkers and more doers—fewer guys shooting off their mouths about how horrible programs are, and more guys trying to make better shows.

It's not an easy problem and I have no idea how to find such guys. But that's the guts of the matter—no matter what Dr. Nitzwitz says.

Maybe that's not a statesmanlike statement, and I guess it won't interest the editors of *Fortune*. But it's what I feel, anyhow.

Sincerely
D. E. Emmott
P.S. Don't quote me on this, I realize these are unpopular sentiments.

ACCOUNT MAN

(Cont'd from page 34)

over the phone, either large- or small-agency account people can rustle around and find the information. "The major asset for him to have is an ability to know what information is needed and where to get it," says Mr. Rosenberg. "And another thing: he should never bluff. There's nothing wrong with saying 'I don't know but I'll find out fast.'

"In a bigger agency, he calls the copy person on his product or account if the client asks a copy question. The same is true for any other call for specific knowledge. An agency hires specialists to perform those specialized, segmented jobs and it should rely on their recommendation. The account man is the only one with the broad, over-all point of view. So his knowledge need not—and should not—be specialized."

What *should* he know about broadcast media, in light of the specialists who back him up?

He certainly should know relationships, patterns and trends, says the

FC&B account supervisor. "He must know general operating and profit trends in broadcasting, how networks and stations operate in relationship to each other and independently; how time costs vary from season to season, hour to hour, from announcements to shows.

"He need not know specific markets, unless he's test-marketing products. But he does, of course, have to know where his client's business comes from, what his client is trying to do and what direction the broadcast schedule should take.

"But he should have absolutely nothing to do with media selection. This is the job of the media department and that's what they're hired to do. The same holds true for program selection, the tv radio unit's function; for copy and for art. But the account man must set the copy platform in line with the client objectives and he needs to double-check final-stage commercials treatment to be sure it's entirely in line with his sales goals."

Account people need no first-hand association with station and network

people at conventions and meetings however. This is important, he says only if the a.e. is working on a account or with a product which for some reason has special local-level needs.

A local-level situation on which the a.e. definitely should be well-informed, however, involves merchandising. "He should know what he is able to get in the way of merchandising assistance from stations, particularly tv stations; and the difference between the possibilities and potential of network and station promotional support. This is something most clients ask about sooner or later," says Mr. Rosenberg.

He has this to say about time and program salesmen. "Yes, our account people see radio/tv sales representatives—but we always tell them what they don't believe: that we have nothing to do with making the media or program recommendations."

There's a strong contrast between space and time reps: print salesmen almost always try to cover every run on the ladder—client, account man, media people; but broadcast peop-

WGR-TV

Selling the Buffalo-Niagara Falls market



T
SYMBOL OF SERVICE
T

A TRANSCONTINENT STATION

generally limit their pitches to media and program specialists. In the good old days, of course—but even as recently as 15 years ago—the account man took on all this responsibility, information for certain markets and then made his own station selection. This is still done where a media department is weak or the agency is very small but the trend is definitely toward specific responsibility in specific departments."

Should an account man encourage stations to send him promotion material? Or should he read it? "Not necessarily," says the FC&B v.p. "It won't hurt him to scan through promotion matter if it comes in, but this is a highly peripheral task. Again, he must know general patterns and trends but should not be expected to be exposed to or remember such details as frequencies, power, coverage patterns, program detail and the like."

Continuing on the readership theme, he explained that it's very important for account people to keep up-to-date on broadcast developments

by reading the trade press and the daily papers. A big part of the account man's job is interpreting trends to clients in terms of what the client needs from TV and radio for his marketing objectives and for his kind of product or service.

With the importance of television and networking, Mr. Rosenberg considers it vital that an a.e. know the problems of clearing time on affiliated stations and that they have an awareness of station lineups and network-affiliate relations.

They should also know the types of audience certain shows will get and predominant audience patterns: when men tune in and to what; who controls the TV dial during certain hours; when an all-family audience can be reached. Another important factor: understanding the compatibility—or lack of it—of a program with a product, of a commercial breaking into context.

"Everything an account man knows about advertising, of course, comes in handy sooner or later. And every tidbit of information is a bonus to his worth to the agency and to the

client. If he has an aptitude and a desire to pick up specifics and details, that's fine."

"But he shouldn't be expected to know all these things. He's basically a marketing man and a salesman—a mover of merchandise who is also a good administrator. And a good administrator knows how to call on his associates and assistants to provide him with the facts and figures once he has isolated the basic problem and assigned possible solutions."

Whether the agency is large or small, TV and radio specialization will be a big part of the account man's education if he's on an account involved heavily in broadcast media. On bigger accounts, the set-up may provide for several account men, one of whom is a broadcast specialist.

Professionalism, however, continues as the common denominator with large agencies and with small. The point of difference is that big agencies tend to hire broadcast pros who are specialists. At the small agency, the a.e. may well be the professional specialist as well as the client counsel.

REPEAT ORDERS in the nation's 14th market, as anywhere else, are the best evidence of television's selling ability. WGR-TV, NBC in Buffalo, is proud that 25 national and 21 local advertisers, who have used the station continuously since it started in 1951, have renewed for 52 weeks of 1959.

These, and newer advertisers, will get even better sales results in 1959, as WGR-TV continues to provide better service for more viewers in the mighty and prosperous market known as the Niagara Frontier.

Two recent developments that emphasize WGR-TV's continuing leadership in Buffalo are the installation of the first videotape equipment in the area and the purchase of a new tower—300 feet taller—to further extend its coverage in Western New York.

For best results from America's most powerful selling medium, be sure to call Peters, Griffin, Woodward about availabilities in Buffalo.

NBC • CHANNEL 2 • BUFFALO



TV Rochester, N.Y. • WSVA, WSVA-TV, Harrisonburg, Va. • WGR, WGR-TV, Buffalo • WNEP-TV, Scranton-Wilkes-Barre

NBC'S NEW AVAIL FORM

HOW TO

NBC Spot Sales has come up with a new radio availabilities form to make life easier for timebuyers. (See "What's the answer to spot's paperwork jungle?", page 31.)

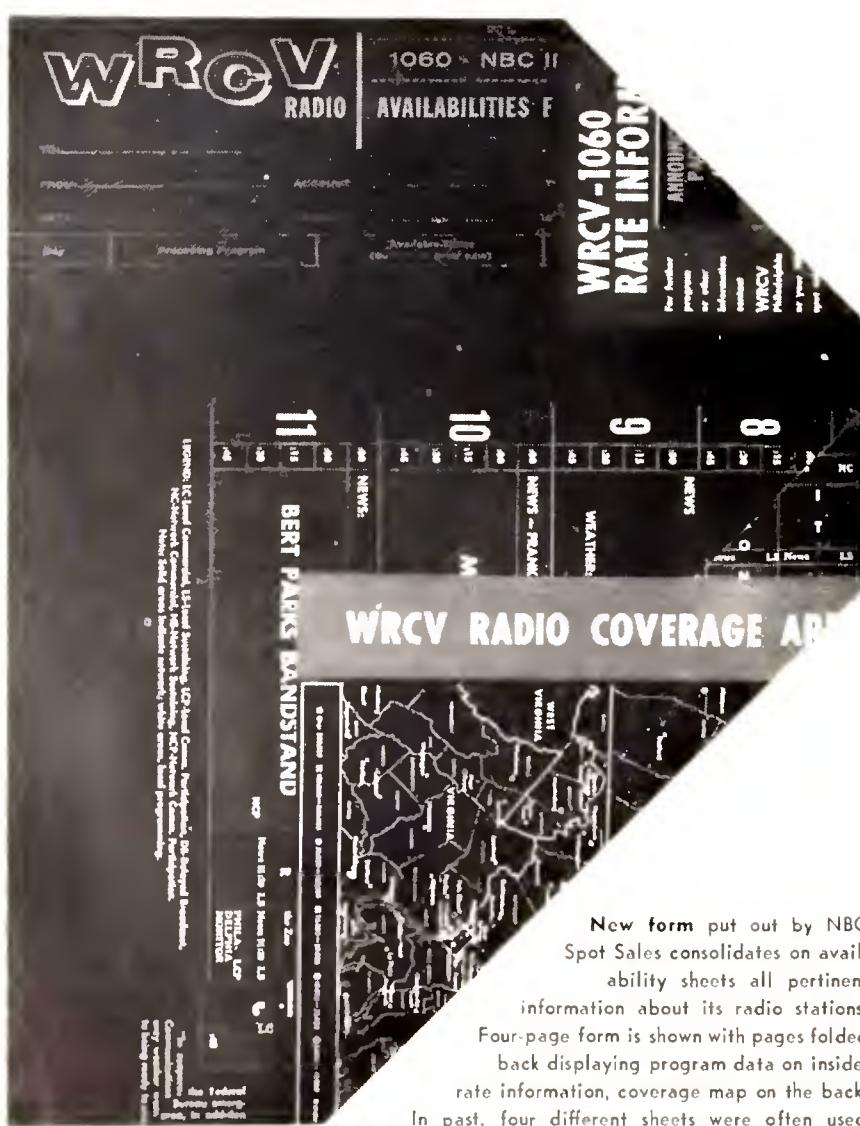
The new form consolidates on one four-page sheet (1) space to list availabilities, (2) complete program information, (3) data on rates and package costs and (4) a coverage map.

George S. Dietrich, director of NBC Radio Spot Sales, explained, "We have found, for example, that when an availability sheet is submitted to a buyer, he no longer has on hand the station program schedule which had been sent to him earlier in the month.

"The salesman is then called upon to supply an additional copy. Other forms, such as station rate cards and coverage maps also have been misfiled or thrown away and are not available to the buyer when he needs them."

The new folder is printed with the first page blank. When submitting availabilities for a prospective account, the rep firm types the schedule on this page under a sticker identifying the station and indicating the various columns of information. The opening page, therefore, can also be used for promotional material.

Previously, information contained on the new form appeared on as many as four different sheets.



New form put out by NBC Spot Sales consolidates on availability sheets all pertinent information about its radio stations. Four-page form is shown with pages folded back displaying program data on inside, rate information, coverage map on the back. In past, four different sheets were often used.

Appliance dealer finds that consistency pays off much better than his original costly splurges in "remotes"

The files are full of success stories showing what tv can do for retailers. But now you can add one in which a merchant began by using a lot of good ingredients to poor effect; then admitting his mistake freely; and finally — after some thorough soul-searching and program reshuffling — coming up with a winner.

When Samuel Boyd opened a combination warehouse-appliance store in downtown Springfield (Mass.) in 1953, he wanted to add to his advertising some of the glamorous trappings that tv certainly could offer. So he invested 10% of his advertising budget in what amounted to a weekly "special" or "spectacular" for his store (called Bailey-Wagner).

He bought into one of the most sure-fire things he could think of — the Kitty Bromman Show on WWLP. His portion consisted of a half-hour segment, which originated in his store and cost \$400 a week in remotes alone. There was no doubt that Kitty Bromman had been moving loads of merchandise on her woman's program, but one special incident soon caused Boyd to wonder whether his particular use of Kitty Bromman's ability wasn't a waste of talent.

It happened when an "Aunt Jemima" promotion (staged by Quaker Oats) was passing through town, stopped off at his store, and was incorporated into the remote. It had all the showmanly elements:

- A recognizable, interesting personality
- A built-in way to show off a range (Florence Range, now Kenmore since the Sears, Roebuck purchase of the line)
- A demonstration and use feature
- High memorability

PROFIT BY A SPOT TV MISTAKE

• A ready-made draw for crowds
A door check clicked off 150 spectators. "The reason for the remotes was certainly justified that day" Boyd says, "The theory being that once people are in the store they'll fall all over themselves to buy things."

"The only trouble," he says, "is that they didn't."

If two crackerjack saleswomen ("Aunt Jemima" and Kitty Broman) couldn't turn the trick, Boyd reasoned, an error in strategy was obviously involved.

"A consistent schedule was needed," he says, "to combine long-range impression with the impulse to buy."

So the \$400 production cost of the remotes was converted into more time. With this increase in tv budget, a consistent schedule was begun in a Saturday night movie, repeated in Sunday afternoon. This gave Boyd a two-minute exposure per commercial (three commercials per day) at the same cost as the time and production tab on the half-hour remote.

Moreover, it enabled him to re-advertise goods quickly which had proved responsive to plugging in the tor show. A consistency pattern was took shape.

In 1957, Boyd opened his second Bailey-Wagner store in Springfield, and September came a move to Burbia (the third store was opened

West Springfield) and here the advertising pattern really paid off.

To the Saturday and Sunday movie schedule, Boyd has added (also on WLP) the following:

- Minutes. Five 60-second spots a week at 5:30 p.m. plug different headers each day, on this week-in, week-out pattern: Monday, Tuesday, Wednesday — appliances; Tuesday, furniture; Thursday, bedding. The copy pitch: "Three and a half hours to go to Bailey-Wagner for these outstanding values."
- 20s. Five 20's (one per evening) are placed in prime time on run of schedule. These discuss purchasing power, mass display, low overhead, plenty of free parking. A rapid-fire



Wasted talent. These two proven saleswomen ("Aunt Jemima" and WWLP's Kitty Broman) were inefficiently used by dealer. Steadier, less flashy strategy, did better for him

FOR BUILDING A RETAIL IMAGE

this advertiser advises

DO . . .

1. Work out a consistent spot schedule. Put excitement in the copy. Create a desire to buy with 60-second annunts.
2. Go "institutional" with 20-second copy. A rapid-fire approach creates excitement, aids long, hard-sell spots.
3. Use I.D.'s as reminders.

DON'T . . .

1. Invest in isolated splurges. They will only puzzle your audience and put too large a strain on the budget.
2. Worry too much about fancy trappings — especially if price is a big consideration with your customers.
3. Shun all-around patterus.

(Please turn to page 52)

RESTAURANT

SPONSOR: Bimbo's Drive-In Restaurant

AGENCY: Direct

Capsule case history: Bimbo's Drive-In Restaurant decided to advertise on WDGY, Minneapolis, for its grand opening. Bimbo's is located in Anoka, a small community about 20 miles north of Minneapolis-St. Paul. The restaurant bought 30 one-minute announcements from Thursday through Sunday. Included in the content of the commercial was the fact that d.j. Dan Daniel, "The Tall Thin Texan," would be at the place 7-9 p.m. Friday. Result: Bimbo's operated at capacity business not only during the hours of the personal appearance, but throughout the entire evening. Business amounted to \$100—a large sum for a place this size in one evening. But even more important to the restaurant the first evening was Bimbo's immediate recognition by the people of Anoka and surrounding communities due to its schedule on WDGY. The momentum of the opening, the manager reported, helped to make Bimbo's Drive-In a very successful operation within a short period of time.

WDGY, Minneapolis

Announcements

APPLIANCES

SPONSOR: Turner's TV & Appliance Store

AGENCY: Direct

Capsule case history: In a special campaign to promote the sale of appliances, Turners of Merced, California, broadcast a remote from 9 a.m. to 6 p.m., from their store, via KWIP Radio, also of Merced, California. Disk jockeys Johnny Borba and Jerry O'Neill greeted over 6,000 residents of the San Joaquin Valley who came into the store during the broadcast. The radio station had their KWIP clowns entertaining during the day and also had the radio station's searchlight lighting up the area in the evening. Turner's, in conjunction with this remote broadcast, had a special sale on Hoffman radio and tv sets. KWIP salesmen interviewed customers as they walked around the store and also demonstrated the various appliances. Said one of the store representatives, "This is the greatest public response Turner's has ever had. I'm going to ask Maxwell Hurst, (president of KWIP), to let me borrow O'Neill and Borba as salesmen."

KWIP, Merced, Cal.

Program

SEWING MACHINES

SPONSOR: Atlas Sewing Center

AGENCY: Direct

Capsule case history: The Atlas Sewing Machine Center Mobile, decided to try radio in its market. Up until this time only newspapers had been used. Atlas placed a test schedule on WMOZ, Mobile, for one week; the schedule consisted mostly of 60-second announcements during afternoon slots. Copy pitched both the Atlas sewing machine and vacuum cleaners. No special inducement was offered. Reaction to the schedule was immediate: Atlas received some 500 phone calls and over 300 letters in a week's time. These prospects were followed up by the Atlas salesmen and 40% of the leads purchased either sewing machines or vacuum cleaners. Atlas is now using schedules on a regular basis on the station and Frank J. Pellegrino, Atlas Sewing Machine manager, reported: "WMOZ has been a completely successful medium for us and has consistently supplied our sales force with good prospects. Such campaigns have become an integral part of our business."

WMOZ, Mobile

Announcements

RESTAURANT

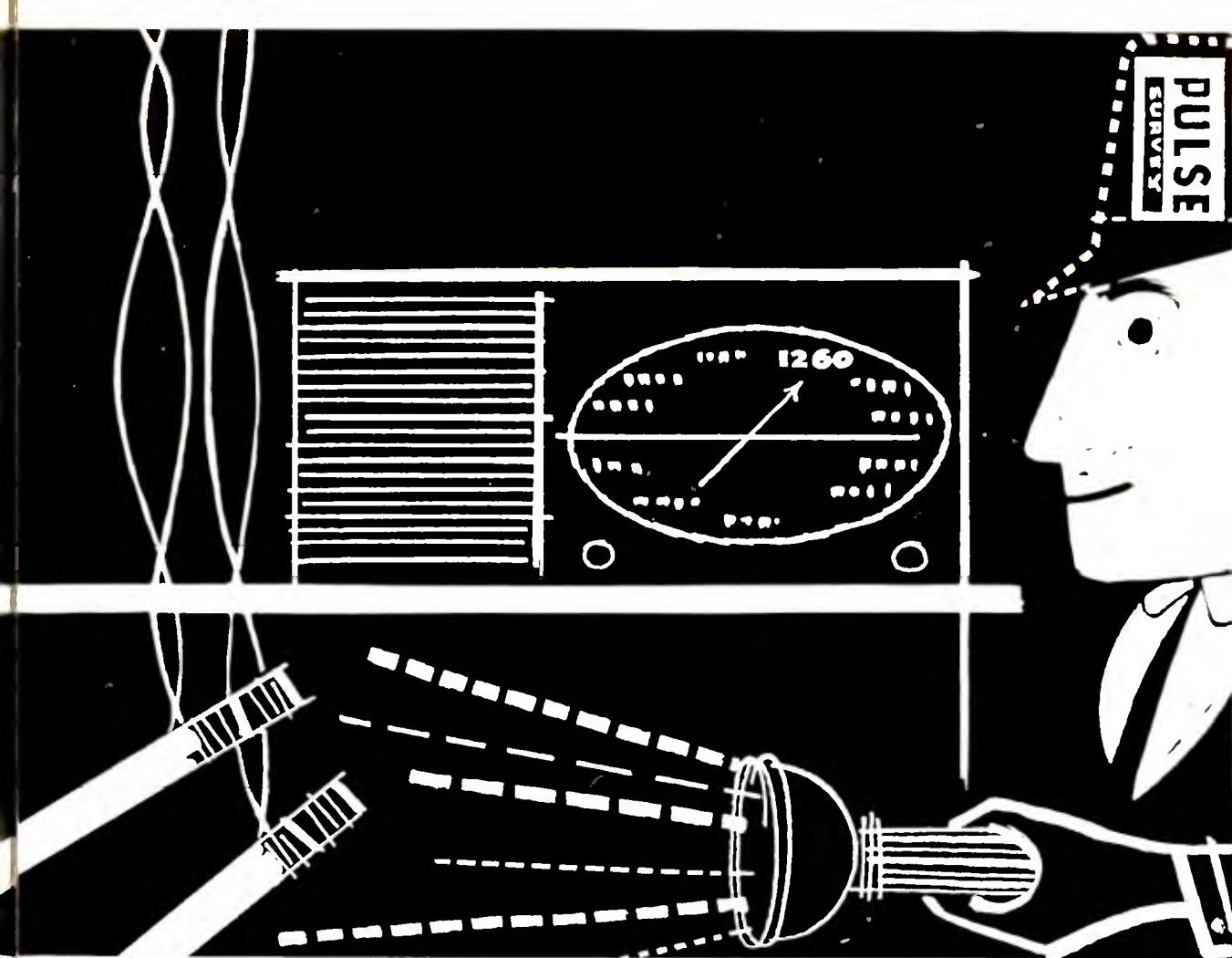
SPONSOR: Buck's Restaurant

AGENCY: Direct

Capsule case history: More than five years ago the Buck's Restaurant of Asheville, N. C., purchased a five minute segment in WWNC's *Top O' The Morning*, featuring Read Wilson as host. At that time Buck's was just another drive-in restaurant employing 20 people. The restaurant now boasts three large dining rooms as well as enlarged drive-in facilities including tele-tray service. Up to 3,000 meals a day are served in addition to a catering service specializing in picnics and banquets. Seventy-five regular employees comprise the staff plus 15 part-time people during the summer tourist season. In the five years Buck's has been advertising on WWNC, the restaurant has quadrupled its business. Up to 75% of the drive-in's advertising budget is devoted to radio. Only a small portion goes to newspapers, the remaining to billboards and tv. "WWNC has been a major factor in bringing the customers to buck's," said the owner.

WWNC, Asheville

PURCHASE: Part sponsored



Q:

**What radio station do you listen to
most of the time at night?**

A:

WWDC was the clear-cut winner in a PULSE poll of Washington, D. C., area residents. Of particular interest is the pronounced majority we scored with the menfolk.

This special qualitative PULSE survey shows many other areas of WWDC listening leadership—all of them of importance to advertisers. For the full report, write WWDC or ask your Blair man for a copy of "Personality Profile of a Radio Station." It's revealing!

WWDC

Radio Washington

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

In Jacksonville, Fla., exciting WWDC-owned Station WMBR is rapidly changing the listening habits of a great growth market.

What was your reaction to the NAB

With more member stations brought together than ever before at the NAB convention, stations report what was accomplished

Robert W. Ferguson, executive vice president, WRTF-TV, Wheeling, West Va.

I felt that this year's NAB Convention was one of the most effective I've ever been to from an industry standpoint. Many of the business sessions were just what the doctor ordered and many questions I had concerning labor relations, allocations programming, equipment etc., were answered for me by one of the many forum meetings or sessions.

Much of the government agency information discussed at various sessions was also pretty pertinent to problems I encounter from time to time at my station and many questions I had on these subjects were cleared up by the extremely lively discussions.

I heard a great deal of criticism concerning the fact that the film and package people weren't given the opportunity to ballyhoo their products as they had in other years. I, for



I would like to see a 'tv only' convention

one, feel that the film people should be given a chance to show their properties but I don't feel that the convention should be turned into a circus to accommodate these supplementary activities.

We're still in the broadcasting business and I'm just as much interested in what I used to broadcast as I am in what I do broadcast. The equipment exhibits and the tremendous competitive spirit prevalent in these equipment showings hypoed

these normally dry showings quite a bit. The advances our industry has taken in the past few years makes it imperative that a station operator stay right on top of all developments, particularly, along technical lines.

The way television is moving today the NAB Convention gives an operator one of his few opportunities to see everything at one time and three days is hardly enough time to hear what you want to hear, see what you want to see, make decisions that have to be made on programs and equipment if you want to stay ahead of the competition and still get a chance to see your old friends.

Frankly, I would like to see a "television only" convention. Not that I have anything against radio, but television has widened its scope so much in the past few years that there is little enough time to cover the necessities.

Maybe one day we'll get two separate conventions so that the tv people can concentrate on their end and the radio people can concentrate on radio. I think on the whole this convention was a lively and educational one and the NAB should be given a pat on the back for its efforts.

George Townsend, vice president, WFILP, Springfield, Mass.

The NAB Convention each year is purported to be a convention "for the industry." However, as usual, one portion of the industry was neglected and the convention turned out to be the same one-side-of-the-eon story it has been in the past.

I'm referring of course to the uhf portion of the industry. To the best of my recollection, there are still some 30 commercial uhf stations on the air, doing, I presume, a pretty good job of providing a television service to the public.

However, on all sides at the convention the term uhf seems to carry the same connotation as measles or

some such hands-off illness. It seems strange to me that 80 members in good standing of their various communities should be pariahs at a convention where the avowed interest of the guiding organization is to create a better understanding of the indus-



It defaulted on the uhf problem

try's problems and to promote an interchange of ideas covering all areas of the television industry.

Nowhere in the convention lineup however, was there one session devoted to one of the most important problems facing the industry as a whole. The problem of what is going to happen to the uhf portion of the industry or, for that matter what is going to happen to the vhf portion of the industry if certain emergency situations might arise.

The convention policy seemed to be "if we don't look at it maybe it will go away." Unfortunately, many of us have had our money and our future invested in this particular recognition from the powers-that-be that there is such a thing as uhf.

As far as the remainder of the convention is concerned, the film people and the equipment manufacturers have a different view of uhf activities than our colleagues in that other spectrum band as they seem to have devoted quite a bit of attention to our needs.

Now if some of that objectivity could filter down to the people who arrange the summit discussions on the convention roster, who know perhaps one of these convention topics the agenda might carry a session that would be of interest to those 80 stations.

meeting?

Steve Fayer, promotion director, W TOL-TV, Toledo

The informal exchange of ideas which the NAB convention engenders, is to me, its one most valuable asset. Amid the bluster and bragging that seems to dominate all discussions at the various hospitality sites, there filters through an amazing number of good, solid, constructive ideas. Every single person you meet at the NAB, station man or otherwise, has at least one original and able idea to contribute.

As promotion director for a television station which has been on the air for only four months, I'm on the lookout for new ways and means of promoting and exploiting our audience superiority. Therefore, I was more than happy to join other broadcasters in the many informal discussions which came into being during the convention. Like Topsy, these "jests" "just grewed" . . . out of personal visits, the renewal of old friendships, etc.



It was a healthy exchange of ideas

One of the most gratifying aspects of these discussions was the willingness of everyone concerned to share motion experience—and often, experience gained at the expense of high advertising budgets and wear and tear on stomach linings. To give a quick, over-all picture of the convention, it seems that more broadcasters are participating more actively in NAB than ever before. This year's convention was the biggest and, most important, the best to

ADAM YOUNG HAS BEEN ASKED:

O. K., Adam. You've told us what's wrong. What do you propose?



Adam Young

We've been outspoken in this space on radio audience measurements. Of particular concern: Failure to report audience in the trading area. This failure has prevented comparison of stations on the basis of one area common to all—and most vital to today's advertisers.

Result: Old-line thinking at the expense of "modern" radio stations, and their proven ability to serve well in their trading areas.

Now our friends are asking what we propose. "What are you doing that's positive?" We weren't waiting to be asked.

For many months we have been working out a new approach to the question. This week, in letters to virtually all U.S. advertising agencies and major advertisers, we made the project public.

Our proposal: Let the agency and advertiser determine survey areas, starting in two markets.

The stations we represent in these markets had been planning "area studies". But we said, "Why develop research only in terms of *your* specific signal patterns? What a perfect opportunity to give agencies and advertisers the area they want!"

To their everlasting credit, the stations agreed. Here's the procedure:

1. In our letters, we enclosed a questionnaire and a map for each market.
2. We outlined several possible survey areas, based on trading area maps prepared by American Map Company from "Population and Its Distribution," compiled and copyrighted by J. Walter Thompson.
3. Agency and advertiser have the option of checking one of the areas we outlined, or designing another which better meets their needs.
4. Maps and questionnaires will be returned to The Pulse, Inc., who will develop reasonable compromise areas for each market.
5. Pulse will forward compromise areas for final approval and comment to every agency and advertiser who participates.

6. Barring any basic disagreement, Pulse will conduct an audience survey of the newly-developed "Advertiser Area" for these two markets.

7. Results will be issued to all Pulse subscribers, as well as all advertisers and agencies who participate. Eventually, we hope to extend this practice to every market Pulse surveys on a regular basis.

If you received our letter, please return the maps and questionnaires on or before the deadline. The greater the participation, the greater the benefit to all.

If your firm should have received a letter but by some chance didn't, it's an oversight. Get in touch and we'll speed the materials to you.

ADAM YOUNG INC.

Representing all that's modern and effective in radio today

NEW YORK (3 E. 54TH ST.) • ATLANTA • CHICAGO • DETROIT

LOS ANGELES • ST. LOUIS • SAN FRANCISCO

AFFILIATED WITH: YOUNG TELEVISION CORPORATION & YOUNG CANADIAN LTD.

USO



WHEREVER THEY GO!

April—USO Month

- 267 USO clubs and lounges around the world
- USO mobile services to remote Nike and radar sites
- USO show troupes regularly touring overseas military bases

Listed in the April Radio-TV Bulletin
of the Advertising Council

**GIVE USO THE EYES AND EARS OF THE
NATION DURING APRIL**

SPOT'S PAPER JUNGLE

(Cont'd from page 33)

The question usually raised when a clearing house for spot is suggested, is: "How are you ever going to get a majority of some 3,000 radio and 500 tv station managements to get together, when they're so competitive?" The answer is that somebody did it and made it work with the music publishers — and they can scarcely be called non-competitive.

"If broadcasting could only begin all over again," said one adman, "so many things could be done differently

and more simply. In the case of spot, both radio and tv have outgrown their bookkeeping systems. The value of both media keeps increasing, but the machinery of its bookkeeping remains a primitive art."

Kevin Sweeney, president of Radio Advertising Bureau, sees three major problems in spot buying: (1) rate cards, (2) paperwork, (3) "family resemblance." On the subject of paperwork, Sweeney says, "Much of the paper which is exchanged in buy-

ing spot has no real function because the paperwork is done after a campaign is under way. If we trust one another well enough to put a campaign on the air on verbal orders," asks Sweeney, "do we really need to follow up with as much papers as we now use?"

Sweeney explains the "family resemblance" problem as follows: "When a station representative goes in to sell, it's helpful if rate cards of stations on his list bear some resemblance to one another. Then he can at least present a simpler buy for the part of the medium he represents."

As for rate card structures, he says, "Unlike newspapers, radio rate cards vary to the point of confusion. A decision to make a buy cannot be based on a clean-cut decision to pick this or that plan; and there's no pattern within a market or by station types. A major job of persuading stations to simplify their rate cards has to be done which is something we've undertaken within RAB."

On the side of definition, the Storz

stations pioneered a meticulous defining of what constitutes a national and what constitutes a local advertiser. By their definition, the advertiser who can qualify for local rates is one whose copy is mostly local, whose billings emanate from a local agency, and whose bills are paid through a local bank.

In the move toward a single rate for all, the first station group to come up with such a plan is the Balaban Stations. "We felt," said John F. Box, executive vice president of the chain, "that the time is long overdue for all radio stations to face up to the fact that one of the greatest detriments to our business is the existence of a system of multiple prices for similar service. There is only one answer, and that is the single rate card for all advertisers, national, local and regional." To put it into effect, Balaban stations are gambling on \$100,000 in lost billings this year."

The local rate problem, while not directly responsible for the spot paperwork jungle, is certainly a contributing factor. The question of an agency paying full price is invariably, "Who's getting it wholesale?" and a lot of checking frequently goes into finding out.

"If I were giving a break to anybody," said one station rep to SPONSOR, "it would be to the national advertiser. Giving the cheaper rate to the local advertiser is the reverse of what it should be; he gains the most and should pay the higher rate if there must be any difference at all."

Beyond the double rate lies a widening area of grief to ageneymen involved in the paperwork of a spot buy. This is the complication within the rate structures of a single station.

All of these complications could be summed up in the words — "Frequency discount."

Newspapers smoothed out their operations after many years by eliminating these complex discounts. Today, probably less than 100 newspapers are complicating rate cards with such "rewards for frequent use." However, it has been noted of late, that a trend is developing among print media for a return to frequency discounts. "It would be ironic," said one adman, "if newspapers would now start to match spot in confusion."

Continued next week

Cincinnati, Ohio? Bangor, Maine? Savannah, Georgia?



NO, THIS IS "KNOE-LAND"

Embracing industrial, progressive North Louisiana, South Arkansas,
West Mississippi

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 118,789,000
Food Sales	\$ 300,186,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 79.4% SHARE OF AUDIENCE

According to December 1958 ARB we average 79.4% of audience from Sign On to Sign Off 7 days a week. During 363 weekly quarter hours it runs 80% to 98%.

KNOE-TV

Channel 8

Monroe, Louisiana

CBS • ABC
A Jones A. Noc Station
Represented by
H-R Television, Inc.

ANPA FOUL-UP

(Cont'd from page H1)

for the various media and came up with the fact that the spot radio figure averaged \$3.45 against newspapers \$12.17. This, declared Miss Gibson, comes out as a cost efficiency 3½ times greater than that of radio.

The K&E media comparison gave spot radio the lowest cost-per-1,000 of all the media analyzed. The comparison included 1,500-line newspaper ads in both black-and-white and color, a minute in network tv at night, a minute (or 20-second) commercial in spot tv in prime time, a minute on spot radio in the early morning, one-page four-color ads in three national magazines and one-page, four-color ads in five Sunday supplements.

Highest percent of noters was earned by network tv, which was given credit for two-thirds of the program audience. Cost-per-1,000 impressions on network tv came to \$5.63 compared with \$6.94 on spot tv. Magazines had the highest cost-per-1,000. The three magazines measured (*Life*, *Look*, and *Reader's Digest*) ranged between \$12.35 and \$14.84.

The Pulse newspaper study previously mentioned was done three years ago for the Southern California Broadcasting Assn. It covered ads in the Los Angeles *Times*, *Examiner*, *Herald-Express* and *Mirror-News* among a sample of 500 families.

Like Pulse's radio studies, all respondents were included in the base for ad noting, whether or not they had bought or seen the paper. Ad was credited with having been read, seen or noted by the home if any one or more persons in the household identified the ad. The simplest scanning of the ad was credited. Respondents who reported that they only remembered seeing the ad without reading any of the content or detail were credited with having read the newspaper ad.

In comparing Starch newspaper noting scores with radio commercial audiences, the B. of A. used newspaper studies covering the years 1952-56. Four categories of ads were cited: foods, housing equipment and supplies, radio and tv programs, soaps and cleansers. The median size of ads measured ran between 57 and 60 lines and noting scores for both men and women were listed.

How did it get so late so early?

Advance reservations are running heavy for the Storz Stations' Second Annual

INTERNATIONAL RADIO PROGRAMMING SEMINAR and POP MUSIC DISC JOCKEY CONVENTION

May 29-30-31, Americana Hotel, Miami Beach

Reason? Tremendous success of last year's Kansas City confab. Almost before that one adjourned, reservations started coming in for 1959, site unseen. Now that news of city, site, hotel and program is out, the mail turned heavy. Suddenly it's late—almost too late. Space in the seven hotels of Bal Harbour is going fast. Soon we'll have to berth you elsewhere on the Beach.

So don't be shut out—rush the registration form below to Bill Stewart . . . convention coordinator for the Storz Stations.

MEET AND HEAR: Harold Fellows, President, NAB; John Blair, President, John Blair & Co.; John Box, Exec., V.P., Bulaban Station; Matthew J. Culligan, Exec., V.P., NBC; Bob Eastman, President, Robert Eastman Co.; Harvey Glascow, General Manager, WJK, Cleveland; Marty Hogan, General Manager, WCFL, Chicago; Harold Krebsstein, Pres., The Plough Stations; Gordon McClendon, President, the McLendon Stations; Duncan Mounsey, Exec., V.P., WPTR, Albany; Bob Purcell, V.P., G.M., KFWB, Los Angeles; Frank Stisser, President, C. E. Hooper, Inc.; Adam Young, President, Adam Young Inc.; Martin Block, WABC, New York; Ira Cook, KMPC, Los Angeles; Howard Miller, WIND, Chicago.

Discuss these and a score more vital subjects:
 "Humanizing the Format Machine"
 "Public Service in the Formal Station"
 "Counter Programming to Top 40"
 "Programming of Music on Network Affiliates"
 "Trends in Music"

Meet, hear and thrill to the big Saturday Night All Star Show, featuring Peggy Lee . . . George Shearing . . . and many other stars to be announced.

NO COST TO YOU FOR ANY OF THE FUNCTIONS . . . including meals, Saturday night's banquet and show. These are completely underwritten by America's leading record companies thus your expenses are limited to transportation and hotel accommodations, all of which are tax deductible, according to competent legal counsel.

CONVENTION OPENS with cocktail party Thursday evening . . . business sessions Friday . . . Saturday and until noon Sunday.

REGISTRATION GRATIS . . . and open to all Disc jockeys . . . Program Directors . . . Record Industry Management Personnel . . . Broadcasting Industry Management Personnel.

RUSH TO BILL STEWART-----

Convention Coordinator,
The Storz Stations, B20 Kilpatrick Building, Omaha 2, Nebraska

Name _____

Address _____

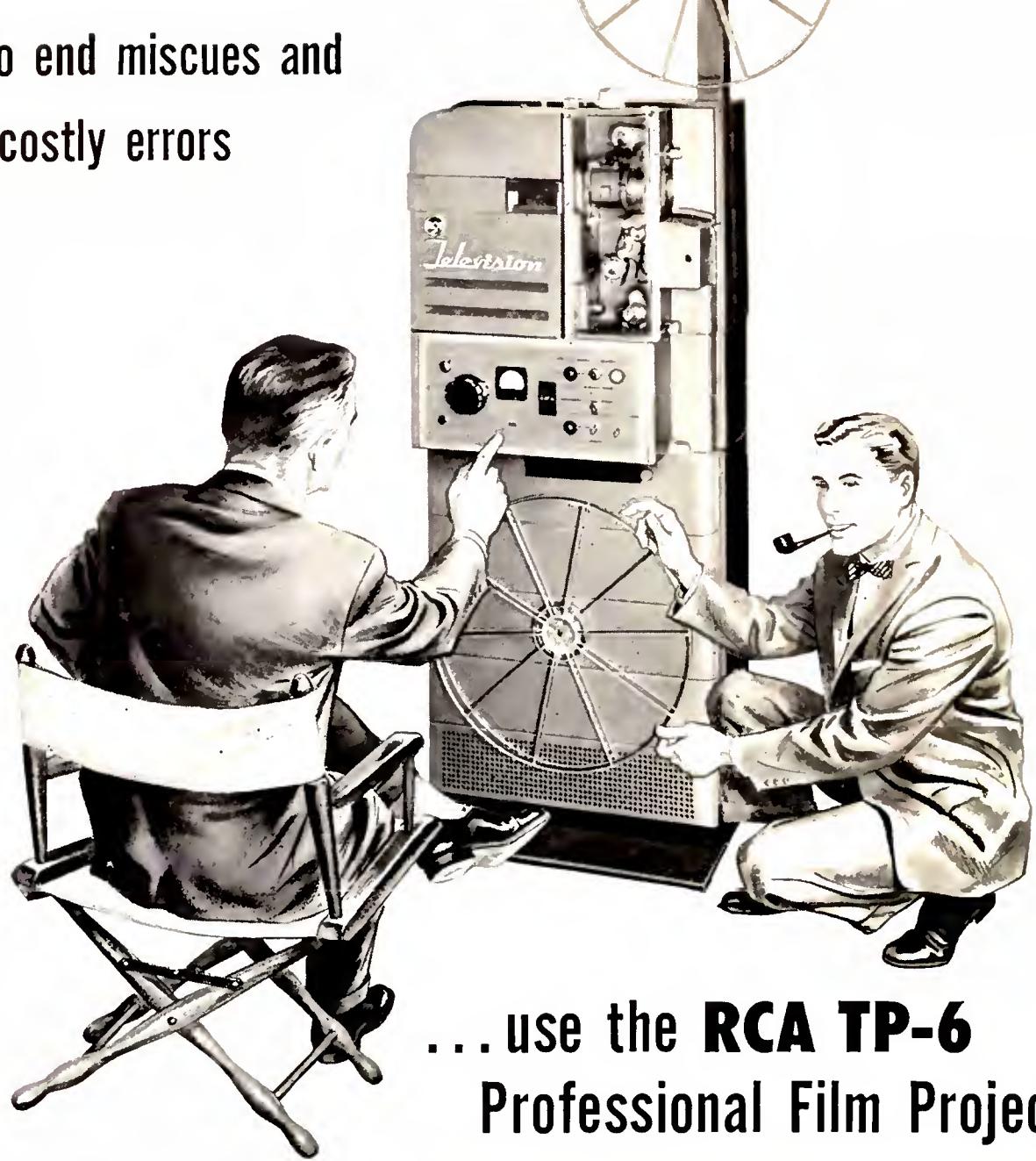
Station or Company Affiliation _____

Type of room _____

Rate desired (approx.) _____

Rates in Hotels of Bal Harbour start at \$10 daily for two.

How to end miscues and
other costly errors



...use the **RCA TP-6**
Professional Film Projector

SPECIAL
for TP-6 owners
Accessory attachments to provide
new features are now available.

Your RCA Broadcast
Representative has the
whole story. Or write
for literature.

Now, in addition to the regular quality points that have made the TP famous, three new features are offered. They include Automatic Cue, Rapid Start, Magnetic Stripe Playback!

AUTOMATIC CUE

Now you can stop projectors at any predetermined film frame so that your next film sequence is cued and ready for show immediately.

RAPID START

Rapid start feature provides sound stabilization in less than one second. You can activate projector start and video switch buttons almost simultaneously, thus eliminating roll cues and reducing the chance for errors.

MAGNETIC STRIPE PLAYBACK

Superior reproduction of sound from 16mm. films is made possible by adding a magnetic sound system. Speed preparation of news films is reduced by process time required between coverage and actual air. Make your own film programs and commercials, and apply comments, music and sound effects this easy way!

You can do all this and gain the business protection and efficient operation that comes from the TP-6's well-known built-in features . . . including automatic projector lamp change, gentle film handling, quiet change exciter lamp, superior picture and sound quality.



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, NEW JERSEY

Tmk(s)

WASHINGTON WEEK

4 APRIL 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Congress, long dormant on the broadcasting front, may start one project cooking shortly after the Easter recess.

The Senate Commerce Committee will likely be the first to get into action. It will be back with the old problem of tv allocations. The FCC worked through the Easter recess, preparing for a possible call to testify once more, as it has on this subject before the same Committee through the years.

In view of the TASO report, tossing in the sponge on uhf, it is expected that FCC chairman John C. Doerfer will be able to persuade other commissioners to his viewpoint in favor of abandonment of uhf. That is, as any solution for getting more tv stations on the air.

The new tack appears set to involve trading all uhf and vhf channels 2 through 6 for additional vhf space now occupied by the armed services. The FCC is asking for 38 new channels immediately above present channel 13, but will settle for 25 or even fewer.

The Senate Commerce Committee has been a stronghold for uhf. It issued a report praising a dormant FCC proposal to switch all or a major portion of tv to uhf. However, last year the committee showed considerable enthusiasm for horse-trading to acquire more vhf channels.

Meantime the Association of Maximum Service Telecasters has submitted to the FCC a "five-point" platform outlining its position on tv allocations.

The five points, as contained in the AMST statement to the FCC:

- 1) The existing 12 vhf channels are absolutely essential for tv broadcast service and hence must be retained.
- 2) In view of the findings of the TASO report regarding the comparative performance of vhf and uhf frequencies for tv broadcasting, it would appear to be most desirable in the public interest for additional vhf frequencies to be allocated—either between channels 6 and 7, or above channel 13, or both.
- 3) If an appropriate amount of additional vhf spectrum space is allocated to tv broadcasting, part of the uhf spectrum now allocated to tv broadcasting could be exchanged, if necessary, for the additional vhf frequencies.
- 4) No part of the uhf spectrum now allocated to tv broadcasting should be reallocated to other services unless additional vhf is forthcoming.
- 5) Present wide-area service must be maintained on the existing 12 vhf channels to insure maximum service to the American public, including rural and small-town areas.

The Supreme Court will shortly have the final word on whether a broadcasting station may be forced to permit a politician to make a speech over its facilities, with no right to censor, and then may be sued for libel because of what the candidate says.

The highest court heard arguments in the WDAY-TV, Fargo, N. D., case, and if it issues a clear-cut ruling, the libel position of broadcasters under Sec. 315, the political equal time communications act provision, will finally be clarified.

North Dakota courts had exonerated the station of libel charged in the case, and the suing candidate took the issue to the Supreme Court.

FILM-SCOPE

4 APRIL 1959
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SPONSOR
PUBLICATIONS INC.

The tightening up on promotion concessions made in recent syndication deals may be a bellwether of a hardening of film prices for the fall.

Last year some syndicators made concessions for promotion running as high as 200% of the one week price; one \$1,500 a week New York deal involved a \$3,000 promotional bonus.

It's taken as normal for the syndicator to concede around one-third of the one week price for monies the station and sponsor can spend in tune-in ads, merchandising items, etc., which amounts to less than 1% of the 52-week commitment.

Inter-network competition for the fall is having drastic consequences on syndication with some of its choicest time periods suffering recapture.

Take 10:30 p.m. Saturday, for example, where CBS to counter NBC's entry into the slot with network programming took back the half-hour—one of the highest rated half-hours in all syndication—for the Schlitz show with Ray Milland.

The solution for these dispossessed sponsors appears to be this: move the show over to ABC stations at the same hour to keep the audience.

A new syndication sales strategy on national spot programming will have to be developed as a result of time clearance bottlenecks.

While syndication has sometimes been sold as a pinpoint device for network markets needing bolstering, the national spenders have found that availabilities and not their initial plan shaped the campaign map.

Don't be surprised if the syndicators switch from selling syndication as a medium to be used in addition to network to the concept of syndication as a medium to be used instead of network.

You can expect Kellogg's to help itself to another bowl of national spot programming in the fall via Leo Burnett.

Quick Draw McGraw, another animated children's series, will undoubtedly follow the formula worked out for Screen Gems' Huckleberry Hound, which went into 190 markets last fall, mostly between 5:00 and 7:00 p.m., where half-hours are relatively easy to find, and led its time periods in 84 of 92 cities reported by ARB in the fourth quarter.

The show was able to get time in all the 10 largest markets except San Francisco and Pittsburgh to score ARB ratings like these:

MARKET	RATING	STATION	DAY AND TIME
New York	13.0	WPIX	Thurs., 6:30 p.m.
Los Angeles	9.4	KNXT	Tues., 6:30 p.m.
Chicago	13.3	WGN-TV	Wed., 7:30 p.m.
Philadelphia	7.7	WRCV-TV	Thurs., 5:30 p.m.
Detroit	13.6	CKLW	Thurs., 7:00 p.m.
Boston	11.9	WNAC-TV	Thurs., 6:30 p.m.
St. Louis	11.5	KSD-TV	Thurs., 5:30 p.m.
Washington, D. C.	9.2	WRC-TV	Thurs., 6:00 p.m.

FILM-SCOPE *continued*

The only real objection that has sprung up in Canada to U. S. television film is against the series that glorifies U. S. service forces.

As a corrective, some series like *Flight* have tried to involve the Canadians in episodes based on records of Canadian forces.

The importance of Canada to film economies is pointed out by Paul Talbot of distributor's representative Fremantle. For instance, the maximum for a U. S. series is \$3,000-5,000 per week, plus an additional \$2,000-2,500 for the French language network.

Keep your eye on this danger sign: the ratings potential of syndication in March this year appeared to have fallen off a few points compared to last year.

If you compare Telepulse charts in SPONSOR last month with those of March 1958 you'll find that the top 10 shows slumped from a range of 24.4 to 18.7 in their averages down to from 20.2 to 15.6.

Shows that stayed in production retained their ratings status in general, but the worst slumps were suffered by the series that had no more new episodes to offer and where the re-runs probably got into a poorer time period.

A major reshuffling of audience loyalties in hotly contested markets like New York has taken place since last season with syndication a major weapon of the independents to hold on to ratings.

WPIX, for example, reports stable ratings in the midst of a combined networks and independents fight that has hurt other outlets.

The money behind WPIX's current "Blocknight" plan, is largely national spot in participations. New buyers lured by WPIX this season include Tareyton, L & M, Philip Morris, Miles Labs, Zest, Joy, Colgate, Lipton, Borden, Ovaltine, American Chicle, Minute Maid and others.

COMMERCIALS

Look for the networks to get into the fight for tape commercials business—a switch on past policies of quietly accommodating existing program clients with tape services.

Up until recently various tape producers have benevolently lent their technicians to one another in an effort to get the bugs ironed out of tape procedures.

But the new attitude is expected to be one of competitive self-interest with cooperation fairly rare—a sure sign that tape commercials has already outgrown one stage of its infancy.

A new Schwerin study has come to the defense of the before-and-after technique so frequently used in drug and remedy commercials.

The before-and-after scored 105 compared to 98 for other types.

On the same effectiveness scale of 100 as average, the straight before-and-after was tops with 121, and the reversed after-and-before switch was still good with 112, but two other techniques fared poorly.

The two approaches that compared unfavorably were the before-and-after commercial that showed the product in use, with a 96 score, and least effective at all was the commercial that simultaneously showed before-and-after in a split screen, scoring only 91.

SPONSOR HEARS

4 APRIL 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Even the aircraft manufacturing business may wind up in the tv specials fold: F&S&R is talking to Grumman about doing one for them next season.

It would be something along the lines of **Wide, Wide World**, running 90 minutes.

Apparently Madison Avenue's knack for appropriating the latest pet Washington phrase isn't working this time.

Nobody on the ad or marketing side has as yet flung the word "posture" in a trade speech or announcement.

Agency managements have discovered that stock options aren't enough to keep executives from sneaking to offers from other agencies.

They now have to sweeten the pot with annuities, payment of country club dues, and similar fancy fringes.

An eager-beaver salesman for one of the radio networks has this way of netting the agencies he covers:

Mailing carbon copies of his bid for a piece of business to the account's chairman of the board, president, general manager, and ad manager.

Watch for the print clan to urge Washington to increase the number of tv channels. Reason: This could logically lead to more tv networks.

Expected result: Fractionalizing the tv audience by market and network to the point where the cost-per-1,000 is about on a level with or above print.

Maybe it's because of some nudging from his board of directors or personal introspection, but the head of a company heavy in tv has abandoned his tendency to act like a George Washington Hill among his associates and agency people.

As a person to do business with, he's lately become far more tolerant, tractable, and reasonable.

Because of the sensitivity of tv in measuring consumer response, the day of the prolonged test for new products is, marketingmen feel, on the way out.

Once the new product is amply and properly stocked, the manufacturer can now get a schedule going quickly, gather his reaction data quickly, and put the item on a national basis much faster than just a few years ago.

Wholesale changes may result from a personnel screening now taking place in one of the bigger agencies.

The big boss not so long ago laid down a set of concepts and procedures that he expected his executives to follow minutely. Now those found unable to mesh with this program will in due time be weeded out.



This is the \$2 3/4 Billion WSMpire . . . America's 13th Largest Radio Market*

No national advertising campaign plan can be complete without including the WSMpire . . .

No other combination of media can sell the nation's 13th largest radio market as effectively and as economically as WSM . . .

Strong words . . . but Bob Cooper, or any Blair man, can show facts, figures and actual case histories to prove that WSM, single handedly, delivers a market exceeded in importance by only 12 other areas in these United States.

*Katz Agency Market Study, Broadcasting, December 16, 1957

W S M R a d i o

Key to America's 13th Radio Market

50,000 Watts • Clear Channel • Blair Represented • Bob Cooper, Gen. Mgr.

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

WRAP-UP

NEWS & IDEAS

PICTURES

A BLANK, MY LORD is one of the ways Shakespeare describes ratings in this Nielsen plaque presented to NAB president Hal Fellows (l) by Henry Rahmel, v.p. and general manager of Nielsen. "Mr. Shakespeare on Ratings" first appeared in SPONSOR's "10-Second Spots" column



REHEARSING Multiple Sclerosis song are (l to r) Al Lamm, WOW, Omaha; Walter Johnson, local MS chairman; Sybil Hatch, MS victim; Dick McCord, local MS head; Joe Martin, WOW. D.J.'s Lamm and Martin wrote the song



WHOOPING IT UP: NBC newsman Bob McCormick, made honorary chief of Blackfeet Indian tribe for his efforts on behalf of American Indians, beats the drums while Indian brave Birdshead does a tribal dance



R. J. Reynolds will again sponsor six shows on the tv networks this fall.

The indications are that it will continue *Wagon Train*, *Lauren* and *I've Got a Secret*. There'll be a newcomer, *Johnny Staccato* on NBC.

The replacements: the *Bob Cummings* and *Phil Silvers* shows. Reynolds would have been content to continue with Silvers, but CBS is inclined to call it a network run.

Incidentally, Reynolds has quite an investment in commercials built around the series' troupe.

Campaigns:

- Eastman Kodak Co. will be focusing their cameras on the tv screens this June, via a five-consecutive-day promotion on the three tv networks. Designed for summertime picture taking, Kodak's "5-Day Tele-rama" (13-17 June) will include the *U.S.G.A. Open Golf* show, *Ed Sullivan*, a 90-minute Disney special, *I Love Lucy* and *Ozzie & Harriet*.



TEN YEARS FROM NOW bigger and better say (l to r) Walter Guild, David Bascom and Dan Bonfigli, as they celebrate 10th anniversary of Guild, Bascom & Bonfigli

Agency for Kodak: JWT.

• Gardner Advertising has come up with some radio spots for **Southwestern Bell Telephone Co.**, that let you hear color via music. Developed to promote color extension telephones, the campaign breaks this week in the 30 cities served by the Bell Co., to run for one month.

Sylvania and Ford have accomplished the unusual in this respect: a 15c item linked with a \$3,000 item in a contest.

The contest: "Picture Yourself in a '59 Ford," designed to sell flashbulbs and at the same time bring people into Ford dealerships to have their pictures taken by photoflash.

The contest ends 15 April. J. Walter Thompson, which has both accounts, developed and staged the promotion.

Treasurer's report: Pepsi-Cola's 1958 year broke all records in sales and earnings. The figures: earnings after taxes totaled \$11.5 million, compared to \$9.6 million in 1957 . . . The Maytag Co. estimates that sales

during the first quarter will total approximately \$30 million, up about 20% from the first quarter of 1958, with earnings for the former quarter close to \$3 million, compared to \$1.8 million for the same period last year.

Pet Milk Co. has established a research and development division, concentrated in the company's Greenville, Ill., center.

Harry Heineman, formerly head of the St. Louis research division, will be director of product development and **Dr. Earl Londer** will be director of research.

Strictly personnel: R. P. Edwards, named manager of advertising and sales promotion for Westclox Division of General Time . . . Eric Younger, appointed director of advertising and sales promotion for the Manhattan Shirt Co. . . . Malcolm Stewart, treasurer of the Gillette Co., elected a v.p. . . . Seymour Melbergott, promoted to the newly-created post of sales promotion manager for the Pepsodent division of Lever . . . H. William Coulthurst, to head ad-

vertising and sales promotion at the Speidel Corp.

AGENCIES

As had been expected on Madison Avenue, Y&R this week won the sweepstakes for the \$6 million American Airlines account.

About 10 agencies were after the business. One of them, F&S&R, had included in its presentation a recommendation of an annual tv special plus continuing spot in the regions serviced by American.

MacManns, John & Adams is lining up another series of eight tv specials for Pontiac during the 1959-60 season.

Pontiac's other air media plans for the coming season are still in the planning stage.

Burke Dowling Adams and **St. Georges & Keyes** have merged to form Adams & Keyes in N.Y., Chicago and L.A., with combined annual billings of \$16 million.

TURNABOUT—Colgate throws a party for hostess Bess Meyerson of tv's *The Big Payoff*, now in its seventh year. Shown here with her: Gordon Cates (l), sr. v.p., L&N; Stuart Sherman, Colgate v.p., corp. mktg.



A MEETING OF THE TV CODE REVIEW BOARD of the NAB brings these members together (l to r): Mrs. A. Bullitt, KING-TV, Seattle; E. K. Hartenbower, KCMO-TV, Kansas City; Mrs. H. McClung, KHSL-TV, Chico, Cal.; Gaines Kelley, WFMY-TV, Greensboro, N.C.



ROLL OUT THE BARREL: That's what WHK, Cleveland, did to introduce "Strat-O-Phonic" sound—with, of course, these models in them

New officers: Stanley Keyes, who was president of his agency, becomes chairman, headquartered in New York; Adams will continue as president and operate out of Atlanta; Edward Hoffman, named executive v.p.; Alfred Anthony, senior v.p. and creative director; Thomas Dixey, senior v.p. and secretary and Jack Hardy, senior v.p. and general manager.

The Atlanta office of Burke Dowling Adams will continue under that name.

New agencies: Lee Peer, formerly operations and programming consultant to KSHO-TV, Las Vegas, has formed a new agency: **Adler, Peer & Associates**, at 810 West Keno Lane, Las Vegas . . . **Rich, Bryan & Curtis**, at 50 East 42nd Street, New York, with Bill Rich as president . . . Wilbur-Ciangio and the H. E. Beekman Co., both in New York, have merged to form **Wilbur-Ciangio, Beekman & Packard, Inc.**, with Harry Beekman, chairman and Joseph Packard, president.

Agency appointments: American Cyanimid Co., for its institutional advertising, to **EWR&R** . . . American Silicone Co., Denver, for its advertising and product development, to **Cunningham & Walsh**, San Francisco . . . The Automotive Division of Gough Industries, to **Carson-Roberts, Inc.**, Los Angeles . . . Osrow Products, for its new Wash 'N Wax auto detergent, to **Smith-Greenland**, New York.

Winner: **Jack Fennell**, of William Esty awarded a vacation trip to Las Vegas and Hollywood for his winning slogan in the KRAK, Sacramento-Stockton contest.

On the personnel front: Albert Peteavage, formerly assistant v.p. and media supervisor at Ted Bates, joins Doyle Dane Bernbach as media director . . . **Ray Maner**, a v.p. and member of the board of Geyer, Morey, Madden & Ballard, appointed creative director . . . **Norman Frank**, director of radio and tv at Lynn Baker, Inc., New York, named a v.p. . . . **Pamela Wood**, to v.p. and copy director of Silton Brothers, Callaway, Inc., Boston . . . **John Williams** leaves Cunningham & Walsh, where he was senior v.p., to join Henderson Advertising, Greenville, S. C. as v.p., creative director and member of the executive committee.

FILM

Mouths of negotiations between the Buckeye Corporation and Transfilm ended last week in successful arrangements for an acquisition by means of a stock transfer.

It is reported that \$700,000 in Buckeye stock went to Transfilm as its outlay for the acquisition.

Buckeye's holdings in tv already include Flamingo Films, Pyramid Productions and some film property rights.

Moves bolstering Buckeye holdings last week with broadcast veterans included the hiring of Alexander (Sandy) Stronach as sales v.p. of Flamingo.

International sales: Fremantle of Canada reports a 180% billings increase for 1958 over the previous

Fine Meats



Since 1883



Oscar Mayer's dollar buys more on WKOW

" . . . Our 75th Anniversary sales campaign on WKOW was made even more effective by the complete and aggressive merchandising help provided by WKOW's Merchandising Director Jim Miller. His calls on grocers, his success with display installations and his thorough coverage of the trade with merchandising letters added immeasurably to the selling impact of the campaign."

Clay Kent
Sales Promotion Manager
OSCAR MAYER & CO.

We are proud of the part we played in your 75th anniversary celebration. Thank you, Wherry, Baker & Tilden, Inc. for this opportunity to prove that WKOW-TV is first in selling a buying Madison and southern Wisconsin.

Ben Hovel
General Manager

Represented Nationally by Headley-Reed

WKOW
MADISON, WISCONSIN

TV-ABC

RADIO - 10 KW - 1070



We perform more mergers
of people and products than
any other television station
in Oklahoma.

Families in the WKY-TV coverage area
buy 70% of all the food products sold
in Oklahoma.

(More people are sold on WKY-TV.)



WKY television

Oklahoma City NBC Channel 4

The WKY Television System, Inc.
WKY Radio, Oklahoma City
WTVT, Tampa-St. Petersburg, Fla.
WSFA-TV, Montgomery, Ala.
Paramount Pictures, Inc.

Hot Springs, Ark.

Pop. 33,800

is larger than

Midland, Texas

Pop. 64,700

in General Merchandise Sales

La Crosse, Wisc.

Pop. 79,700

in Drug Store Sales

Sheboygan, Wisc.

Pop. 91,900

in Apparel Store Sales

Ask Us "Why"

KBHS

5000 watts at 590 kc

113 Third St., Hot Springs, Ark.

The Radio and Television Executives Society cordially invites you to a special benefit performance of the sure fire hit musical

DESTRY RIDES AGAIN

Starring Andy Griffith and Dolores Gray on Thursday evening, April 30. Proceeds go to support the many educational and service activities of the RIES.

For your reservations write

RTES

Biltmore Hotel
New York 17, New York

year: Fremantle now distributes 55 half-hour series in 31 countries among which new territories include Poland and Brazil . . . Ziv's *Bold Venture* sold to markets in Mexico, Australia and England . . . ABC Films signed *Meet McGraw* to Australian stations and *People's Choice* to Japan . . . Sheldon Reynolds claims a one-slot price of \$7,500 for Berlin sale of Berlin-produced pilot of *Appointment With Fear*.

Domestic sales: Official Films' *The Big Story* sold to WNEW-TV, New York and WTTG-TV, Washington . . . Regis Films reports buys on current *Crusader Rabbit* series total \$1,150,000 with most recent pacts to WRCA-TV, New York; KRCA-TV, Los Angeles; WGAL-TV, Lancaster, and WTVD, Durham . . . ABC Films lists 16 new markets buying Anniversary Package British feature films, plus the following sales on 26 Men: California Spray for KRON-TV, San Francisco; Rust-Oleum for WCKT, Miami and WDLS-TV, New Orleans; Purina Dealers, KTVO, Ottumwa; Thunderbird Carpets, KIVA-TV, Yonkers; Schomburg Jewelers, WRBL-TV, Columbus, Ga., and to station KNII-TV, Ardmore . . . UAA reports feature film and cartoon sales to 18 stations.

Programs: Bernard L. Selnibert casting for *Boy Pioneer* . . . Mrs. Glenn Main has formed a new radio-tv-film packaging house . . . Ted Lloyd has acquired broadcast and screen rights to *Archie*.

Promotion: Commendation for CMP's *Flight* series have been received from U. S. Senator Barry Goldwater of Arizona . . . ABC Films star Cleo of *The People's Choice* will appear on National Tuberculosis Association posters this summer.

Commercials: Sheldon Nemeyer joins Depicto Films as an executive producer . . . FPA proposals made to United Scenic Artists Local 829 were rejected by the union last week . . . Mitch Leigh, head of Music Makers, earned a performance fee for his special effects whistle in a Praise commercial sound track through K&F.

Strictly personnel: Frederick Jacobi will head the radio press section of the National Education Asso-

ciation New York office . . . NTA named Kurt Unger as European sales manager and Melvin J. Edelstein as Latin American manager . . . Lawrence L. Wynn is national account executive for ITC . . . Art Breecher named midwestern sales manager for Official Films . . . Leon Peck to post of NTA assistant comptroller . . . Mrs. Shirley van Sickel is ABC Films' new film traffic manager . . . Howard Kany appointed director of international business relations for CBS stations division.

NETWORKS

What might indicate that sports telecasts tend to draw more people to a set than the average program is a study just completed in connection with the *All Star Golf Show* on ABC TV.

About 1,000 known viewers of the show were polled by postcard on the number of people who, as a rule, watch it with them.

The return was 75% and the answers came out to an average of 4.0 viewers per set—as contrasted with a 2.3 average for all types of programs.

Another study revealed that the show gets an audience of around 75 viewers per country-club-per-Saturday. There are approximately 5,000 such clubs in the U. S.

All Star Golf has been renewed for next season by Reynolds and Miller High Life.

Other sports notes:

Arrow Shirts (Lennen & Newell) will sponsor the nine coast-to-coast live NCAFA football games via NBC TV this Fall, calling for the largest ad budget in Arrow's history . . .

Phillies Cigars (Werner & Schorr) has one-half of the weekend national telecasts of Major League Baseball via NBC TV, while **Anheuser Busch** (Gardner) has one-half of the games in the Midwest region; **National Brewing** (W. B. Doner) for one-half in the Southeast; and **Genesee Brewing** (Marshall & Pratt) one-quarter in New York State.

ABC TV's accumulation of No. places per half-hour between 7:30-10:30 p.m. seven nights a week continues on the upswing.

Here's how these 42 half-hou-

number of firsts rack up according to the first March Nielsen:

NETWORK MARCH 1959 MARCH 1958

ABC TV	13	8
CBS TV	12	18
NBC TV	12	16

Network tv business: Harold E. Ritchie (K&E), for participations, beginning this week, on ABC TV's *Colt .45* . . . The Nestle Co. (Bryan Houston), Standard Brands (Bates) and The Dixie Co. (Hicks & Greist), for daytime shows via NBC TV, totaling \$2 million in gross billings.

Network radio business: Pepsi-Cola (K&E), for *House Party* and the "Impact" plan and Reddi-Wip (D'Arcy), for *Arthur Godfrey*, both on CBS . . . Five new advertisers this week, for ABC: Ben-Mont Papers, Inc., Pepsi-Cola, Perkins Division of General Foods, The Scholl Mfg. Co. and U. S. Pharmaceutical Co., plus 52-week renewals by Midas, Inc. and Oral Roberts Evangelistic Association.

Network affiliations: WREX-TV, Rockford, Ill., to ABC TV as a primary affiliate . . . WKST, New Castle, Pa.-Youngstown, O., to ABC Radio.

Thisa 'n' data: The *Peter Lind Hayes* weekday 11:30-12:30 show leaves ABC TV 10 April, to be replaced by the *Buddy Deane Show* (noon-1:00 p.m.). Another newcomer on ABC TV's daytime lineup: The *Gale Storm Show*, to debut 13 April, 2:30-3 p.m. . . . **Kudo:** Dick Clark, of ABC TV's *American Bandstand*, will receive the 12th annual award of the Philadelphia Guild of Advertising men for "distinguished achievement in the tv field," 10 April at the Drake Hotel.

Strictly personnel: Harold Day, named director of daytime sales for ABC TV . . . Charles Steinberg, to be in charge of information services for CBS TV . . . Edward Blair rejoins ABC TV as an account executive . . . Newell Schwin, to the new position of director, production sales or CBS TV's operations department . . . Robert Grebe, trade news editor for ABC since 1955, moves to WB 27 April as director of public relations.

RADIO STATIONS

The Saturday Evening Post ran in three installments this month an article series based on the Westinghouse stations' Autobiography: *My Road to Crime*.

The SEP writer culled his material from the tape of the five hourly shows which ran on the stations between 23-27 March.

No plugs for the competition:

KDAY, Santa Monica, Calif., removed from their record schedules the "77 Sunset Strip," "Maverick" and "Theme From Peter Gunn" records, because, according to general manager Irv Phillips:

"The station is taking the leadership in foiling clever tv promotion men who are seeking to use radio to build their own shows up."

He asked: "Why should radio donate tens of thousands of dollars every month to build up a competitive media?"

Here's how a Houston station is set to prove that not all teenagers are delinquent:

KXYZ will devote a newscast a day to a teen organization: Teen News Association. Teen reporters will air *News By Teens For Teens*, a rundown of the headlines from the high school campuses, to be followed by general news.

Ideas at work:

- A bit of Ireland: The five winners of **WBZ**, Boston's "Trip to Ireland" contest returned from the land of the shamrocks last week after spending six days touring Dublin, viewing the St. Patrick's Day parade, the Railway Cup Matches and Southern Ireland. The "why I would like to spend St. Patrick's Day in Ireland" contest drew some 14,000 entries.

- **WCPO**, Cincinnati, has a new idea for its newscasts: Having the people actually involved in the news give brief taped reports or reactions. These are aired along with the regular newscasts.

- Radio alerts a hospital: **WKY**, Oklahoma City, offering \$25 weekly for news tips, was the first to receive a call about a plant accident. Before

WHEELING 37TH TV MARKET

* Television Magazine 8-158

One Station Sells Big Booming Ohio Valley

NO. 11 IN A SERIES

ALUMINUM



Right in the heart of the prosperous 36-county WTRF-TV area is the massive aluminum rolling mill of the Olin Mathieson Chemical Corporation at Hannibal, Ohio. It will reach full production this year with a yearly capacity of 120,000,000 pounds of rolled aluminum products, such as aluminum plate, sheet and coils. The thousand employees are a vital statistic for alert advertisers in the WTRF-TV area where 2 million people have an annual spendable income of 2½ billion dollars, an area where WTRF-TV influences buyers in 425,196 homes.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at Cedar 2-7777.

Notional Rep., George P. Hollingberry Company

wtrf tv

Wheeling 7, West Va.

316,000 watts

NBC network color

airing the details, station called the city hospital to alert them about it.

D.J. teasers: In a move to promote its new d.j., Ed Reilly, WTRY, Albany-Schenectady-Troy ran a saturation teaser campaign on its own station, and its competitor, WPTR, saying "Reilly is coming" . . . KIOA, Des Moines, is going western: That's the teaser campaign used by the station via spots and sandwich man walking the streets to highlight the coming of its new d.j., Lee Western.

Business notes: A. H. Morse Co., Boston food brokers, for 10-minutes daily of *Priscilla Fortesque Showcase*, via WEI, Boston . . . Zesta Saltine Crackers, the first client to present stereo announcements on *Carnival in Stereo*, via WSB, Atlanta.

Station purchases: The Rochester Broadcasting Co., licensees of WRVM, to the State Broadcasting Co., for \$350,000, brokered by Allen Kander & Co. . . . WHTB, Talladega, Ala., to Radio Alabama, Inc., for \$25,000, brokered by Paul H. Chapman Co.

Kudo: WPTR, Albany-Schenectady-Troy, awarded by the National Headliner Club for public service by a local radio station.

Station staffers: Lionel Baxter, v.p. and managing director of WIBG, Philadelphia, named director of radio operations of Storer Broadcasting Co. . . . Don Keyes, in addition to v.p.

in charge of national programming, elected assistant to the president of the McLendon Corp. . . . Phil Nolan, promoted to program director for KALL, Salt Lake City . . . Richard Fellows, to operations manager in charge of programming at WPDO, Jacksonville . . . Larry Cooper, to program director and Paul Donglass, sales development manager at KMON, St. Louis . . . William Schwartz, to program manager of KDKA, Pittsburgh . . . Roy Schwartz, to the additional post of program manager at WIBG, Philadelphia.

Headley, president; Frank Pellegrin, v.p.; Dwight Reed, v.p.; James Alspaugh, v.p.; John Bradley, midwestern tv sales manager; Harold Lindley, v.p.; Hal Chase, San Francisco manager; and Avery Gibson, director of research.

Appointment: WKII, Detroit-Dearborn, to Edward Petry Co., effective this week.

Rep firms on the move: Broadcast Time Sales, to new offices at The Penthouse, 509 Madison Avenue, New York . . . Clarke Brown Co., to Suite 1507 Southland Center, Dallas.

New personnel appointments at The Bolling Co.: G. Richard Swift, executive v.p. in charge of tv sales, to president of the tv division; Henry O'Neill, to New York sales manager for tv; G. William Bolling, III, to v.p. and assistant to the president, and president of the radio division; Lloyd Raskopf, to New York sales manager for radio.

More about people on the move: Robert Hoffman, to director of marketing and research and Rodric Smith, to business manager of TVAR . . . Frank Beazley, to the Chicago office and Ralph Daniels to the San Francisco office as account executives for CBS Tv Spot Sales . . . Lon Nelles, account executive in the Chicago office of Harrington, Righter & Parsons, Inc. . . . William Kelley and Nicholas Madonna, to the New York office as account executives for Am Radio Sales . . . John Drago,

REPRESENTATIVES

CBS TV Spot Sales has a new aid for buyers seeking some quick way to figure cumulative audiences.

Based on average ratings for three CBS stations, the rep firm has published nighttime and daytime cume charts.

The former shows one-and-four week cumes for one to eight Class "AAA-AA" spots. The latter shows similar cumes for three to 36 spots in Class "C" time.

Set up to advise and administer: H-R Tv, Inc., and H-R Reps, Inc., have organized a management committee to devote time to planning, extra services to stations and advertisers, administration and review.

Elected to the committee: Frank

WROC-TV

Selling the Rochester, New York, market

GREATER COVERAGE in the thriving 13-county market surrounding Rochester, N.Y., is just one important reason why more and more advertisers select WROC-TV. Nielsen (NCS #3, Spring 1958) shows WROC-TV continues to provide advertisers with considerably greater coverage of this two-channel market than its competitor...

WROC-TV COVERAGE ADVANTAGE

Total Homes Reached Monthly	+26.5%	Daytime—Viewer Homes Daily	+38.8%
Total Homes Reached Once-a-week	+20.8%	Nighttime—Viewer Homes Daily	+28.8%

For further information about availabilities on WROC-TV, call Peters, Griffin, Woodward.



NBC-ABC • CHANNEL 5

A TRANSCONTINENT STATION

mier, to account executive in the Chicago office of Venard, Rintoul & McConnell, Inc. . . . **E. Allan Jarrett**, to the New York tv staff of PGW.

TV STATIONS

The FCC wants, and will probably get, an Appeal Courts green light to begin hearings on whether improper pressures were applied on then-FCC Commissioner Richard A. Mack in the Orlando, Channel 9 case.

Meanwhile the FCC has delayed for a month oral arguments on special hearing examiner Horace Stern's initial decision in the Miami Channel 10 case, and the record has been closed in the re-hearing of the Boston Channel 5 contest.

The Miami Channel 10 delay was requested by the court which is to try Mack and Thurman Whiteside on bribery and conspiracy charges, so that the trial cannot be affected by the FCC proceedings.

(See Washington Week, page 57, or other Capital developments.)

Times Square comes to Ft. Wayne: WANE-AM & TV dedicated, last week, its news "telesign" at a ceremony featuring CBS newscaster Douglas Edwards. The sign is the second in the country to be operated by a station—the other being the CBS one in Times Square.

Leads at work:

- **WSM-TV**, Nashville, launched heavy barrage of promotional spots on its sister radio station and on 21 radio stations in the surrounding area to help interest in its new tv tower. The campaign, to sell the station's more powerful signal and clearer picture, was kicked off with combination of spots over WSM and ads in local papers, followed up with saturation spots on other stations to total 1,680 over two weeks.
- The \$20,000 idea is now bearing fruit: Last year, WKRC-TV, Cincinnati, held opera auditions and sent eight winners to Italy for lessons, under a grant from Radio Cincinnati, Inc. One of them, Roald Reitan, has just been signed by the Metropolitan Opera Co. So this year, the 1959 auditions for a similar enterprise is getting off to an enthusiastic start.

• With their compliments: **KETV**: Omaha, is offering viewers again this year an appreciation gift—a packet of giant dahlia-flowered mixed-color zinnia seeds free, with this note attached: "For your loyal viewing, here is a summer flower from us."

Thisa 'n' data: **WLW-D**, Dayton, marking its 10th anniversary this month . . . **A. H. Christensen**, advertising and sales promotion manager for KPIX, San Francisco, the winner in ABC TV's "Operation Day-break" promotion contest . . . Business note: Serta Mattress Co. (Reisch, McClinton & Pershall), for weekly 10 p.m. newscast on **WNBC-TV**, Chicago.

Add random notes:

KOCO-TV, Oklahoma City played host to some 300 tv technicians, distributors and their families when they opened the doors of its Tv City for the Technicians Tv Fair last week . . . Another open house: At **WCSH-AM & TV**, for 200 guests, to celebrate completion of renovations . . . Anniversary note: **KFBB-TV**, Great Falls, Mont., marking its fifth year this week with a special live telecast featuring salutes by Congressional members, network personalities and public officials.

Kudos: **WSOC-TV**, awarded the Allstate Safety Crusade certificate of commendation . . . **KMOX-TV**, St. Louis, presented with the March of Dimes award for its 16-hour telethon . . . **WBRC-TV**, Birmingham, cited with the Department of Army Award for its work in "fostering better understanding of the U. S. Army role in our national security."

Strictly personnel: **Lawrence Carino**, appointed acting manager of WWL-TV, New Orleans, during general manager Howard Summerville's leave of absence . . . **Ted Richardson**, named national sales manager for KREM-AM & TV, Spokane . . . **Jim Osborn**, sales manager of WXIX, Milwaukee (which goes dark this week), rejoins WCBS-TV, New York as salesman . . . **Sterling Wright**, to production manager and assistant program director of WSOC-TV, Charlotte, N. C. . . . **Jack Daniels**, to account executive for WABC-TV, New York.

Hoedee Ski Area in Oregon



Nearly $\frac{1}{4}$ of Oregon's buying families watch

KVAL-TV
KPIC-TV

The only clear-picture in the Eugene - Springfield - Roseburg market is on KVAL-KPIC. One order to your Hollingberry man or Art Moore and Associates (Portland-Seattle) covers both stations.

KVAL-TV Eugene
NBC Affiliate Channel **13**

KPIC-TV Roseburg • Channel **4**
Satellite



FAB ULO US

says Tom Garten, Sales Vice Pres.

WSAZ-TV

HUNTINGTON, W. VA.

How do you program a show to be best in its time slot? WSAZ-TV answers that with the Spinach Playhouse. The results they get with POPEYE and WARNER BROS. Cartoons are "fabulous", according to Sales V.P. Tom Garten.

"Our Spinach Playhouse out-pulls both competitors in two time slots. We get ARB ratings like 29.7 vs. 15.0 and 8.0. Only recently our M.C. offered club cards and pulled 7,000 requests in just over 2 weeks."

And WSAZ-TV finds that as high as 38% of the Spinach Playhouse audience are adults! No wonder all types of sponsors are enthusiastic about POPEYE and WARNER BROS. Cartoons. They build and hold program loyalty that quickly becomes product loyalty.

Give your station a best-in-its-slot program with POPEYE and WARNER BROS. Cartoons. It's a sure-fire way to snag sponsors and keep them.



UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., MURRAY HILL 6-2323
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., RIVERSIDE 7-8553
LOS ANGELES, 9110 Sunset Blvd., CRestview 5-5886

TV and radio NEWSMAKERS



Richard C. Butler joins Lever Bros. this week as broadcast media manager. He is presently an account executive with A. C. Nielsen Co., handling networks, advertisers and agencies. Butler has been with Nielsen since 1947, starting as an analyst in the research firm's broadcast division. He obtained that position shortly after graduation from Dartmouth College. Also

appointed: Joseph W. Daly, to assistant broadcast media manager. Daly has been with the Lever Bros. Co. since 1952, as a media buyer.

Thomas McDermott, v.p. in charge of radio and tv programming, and a member of the board of Benton & Bowles, has been elected a senior v.p. He joined the agency in 1942, working in the radio department until the advent of tv. In 1948 he became production supervisor, and a year later, assistant to the director of tv and radio. McDermott was elected v.p. in charge of radio and tv programming in 1953, and became a member of the board in 1958. He has his B.A. and Masters degree from Manhattan College.



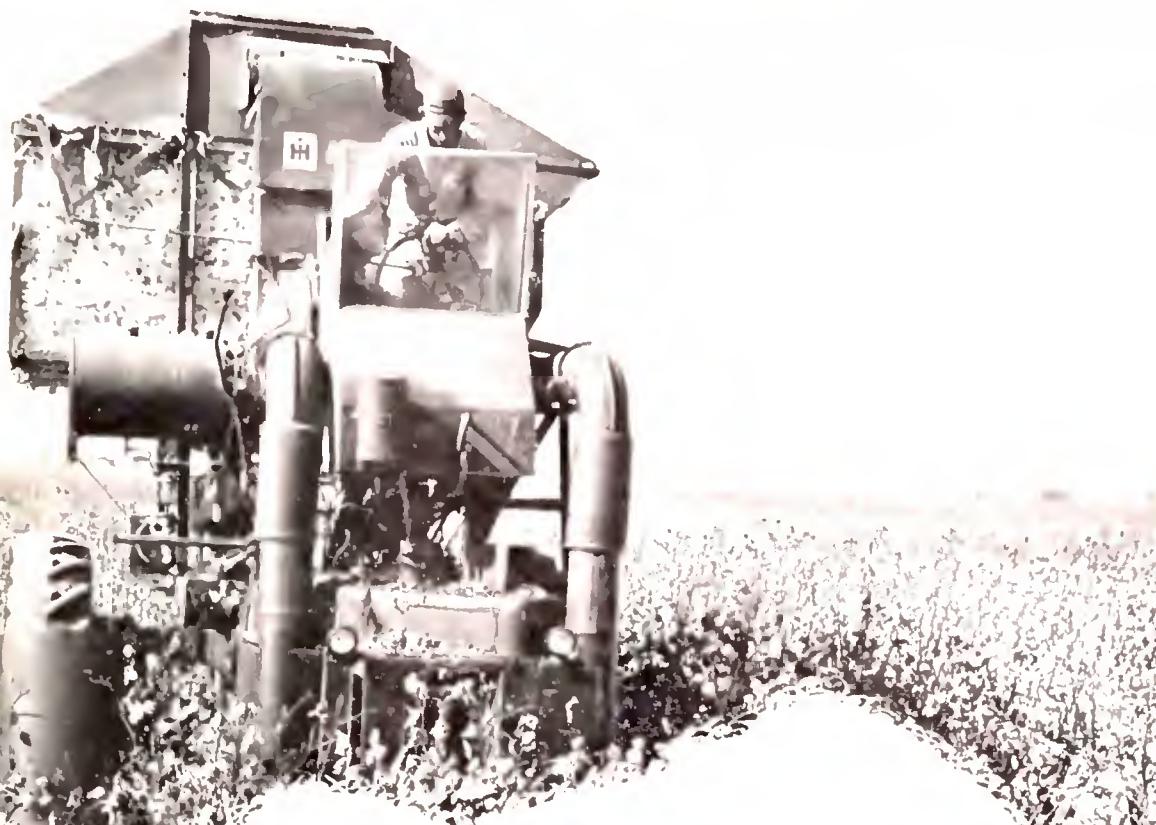
James H. Ferguson, Jr., has been elected v.p. of sales for the Springfield Tv Broadcasting Corp. He previously was general sales manager for the Massachusetts company. Ferguson joined the group in 1953, with the inception of WWLP. Prior to this, he was associated with several New England radio stations. In his present position, Ferguson's over-all sales responsibility includes WWLP-TV, Springfield; WELP-TV, Brattleboro, Vt.; Greenfield, Mass.; Keene, N. H., and WWOR-TV, Worcester, Mass.



William G. Hunefeld, Jr., has been named manager of the Los Angeles office of Tv Advertising Reps. Inc. He is currently a sales account executive for WBC's KPIX, San Francisco. Hunefeld is a native of L.A. and an honor graduate of the College of the Pacific. He entered broadcasting in 1947 as a salesman for KLN, Oakland. He joined KSFO, San Francisco, as a salesman in 1952, and moved to KPIX in 1953. Hunefeld begins his Tv AR duties immediately with the establishment of company's L.A. office.

IN INLAND CALIFORNIA

(AND WESTERN NEVADA)



BEELINE RADIO

delivers more for the money

Beeline radio covers 3 of the top farm income counties in the nation, including Fresno County, the national leader. If you're interested in cotton-picking, turkey-plucking counties, Fresno is number two in both. For an added fillip, there's Stanislaus County, number one in peaches, number two in dairy.

Agriculture is a big business — and a very profitable one. Dip into this rich market with a message on Beeline radio.

Purchased together, Beeline stations give you more radio homes than any combination of competitors . . . at by far the lowest cost per thousand.

(SR&D & Nielsen)

KOH • RENO
KFBK • SACRAMENTO
KBEE • MODESTO
KMJ • FRESNO
KERN • BAKERSFIELD



Cotton combine harvests cotton in the Fresno area

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

SPONSOR SPEAKS

Two different selling needs

Out of all the meetings, speeches, panel discussions and corridor conversations at the NAB Convention one fact emerged very clearly; the two branches of the air media are faced today with two entirely different types of sales problems.

Keynoter Robert W. Sarnoff outlined tv's major need as that of selling the public on the functions and services performed by tv. His proposals along these lines have been referred for further action to a special nine-man committee, headed by Corinthian pres. C. Wrede Petersmeyer.

On the other hand it was clear to most Chicago observers that radio's real sales problem lies not with the general public but with those advertisers and agencies whose enthusiasm for the medium has dimmed in recent months.

The sharp contrast between tv's need for building public confidence and appreciation and radio's need for boosting its reputation among those who pay the bills deserves serious consideration by all station and network operators.

The two media cannot be approached in the same way or promoted with similar techniques.

Needed: a stronger radio effort

We wholeheartedly endorse the Sarnoff proposals for increasing tv's prestige, but we are unhappy to realize that no comparable radio plan was advanced at Chicago.

Radio, too, needs a program of industry-wide promotion, aimed specifically and directly at its point of greatest weakness—its time sales to advertisers.

Despite the energetic efforts of RAB, SRA, the networks and leading representative firms, a look at radio's 1958 billings in all classifications—network, spot, and local—shows clearly that present industry programs are inadequate.

This is a fact which radio men must face honestly and boldly. More must be done for radio than is being done today.

THIS WE FIGHT FOR: *A solid, fact-based conviction among national advertisers that radio has a place in the American home which neither tv nor any other medium can usurp or fill.*



10-SECOND SPOTS

Life-must-go-on-dept. From an AP dispatch: "Long Beach, Cal.—Mrs. Virginia Smith delivered her own baby without help while watching television from a couch in her living room. 'It was a good movie and I didn't want to turn it off,' Mrs. Smith, 38, explained today. . . ." Guess that answers the tv critics!

Castle in the air: Imagine a rodeo on video with stereo radio for the audio!—Charles V. Mathis.

Semantics: Start of a promotional letter from Terrytoons— "To me, rock is something that breaks the lawnmower blades. To my offspring, it's the only way to dance." To us, it's to pour scotch on.

Banned: WKAP, Allentown, Pa., which had been playing a disk titled, "Leadfoot" (a parody song on speed and reckless driving) was asked by a local hot rod club to "cut it out." Vo hot foot for the hot rodders.

Blue and grey: From an RAB release—"To dramatize the Civil War theme of the presentation, Mr. Sweeney appeared on the platform at one point wearing the uniform of a Union Army general while RAB Vice President John F. Hardesty donned the uniform of a Confederate general." Careful! Don't burn Atlanta.

Cumulative: When a third child was born to the Chris Christensens (he's with WJZ, WBC outlet in Baltimore) the birth announcement took the form of a ratings report listing one boy affiliate, KIP, and two girl affils, KANDY and KRIS.

Misunderstanding: A teen-age girl in the studio audience to *Rate The Record* on WNTA-TV, New York, wanted to know—after tv theme *Yankey Derringer* was sung—who the girl in the song really was. Nancy who?

Add mottoes: A couple more quotes for those bare office walls—"If the solution is obvious, we'll find another way." "I never remember names, but I always forget faces."

Heading: From *N. Y. Times*— G.I.'s to Be Spared Tv Ads. Stop pampering the Army!



“Last time I ever try my hand in Kentucky without WAVE-TV”

The helpingest hand in advertising in Kentucky and Southern Indiana . . . that's us. The more you compare balanced programming, audience ratings, coverage, cost-per-thousand, or trustworthy operation, the more you'll prefer WAVE-TV.

* *Jack Paar gave us his blessing.*

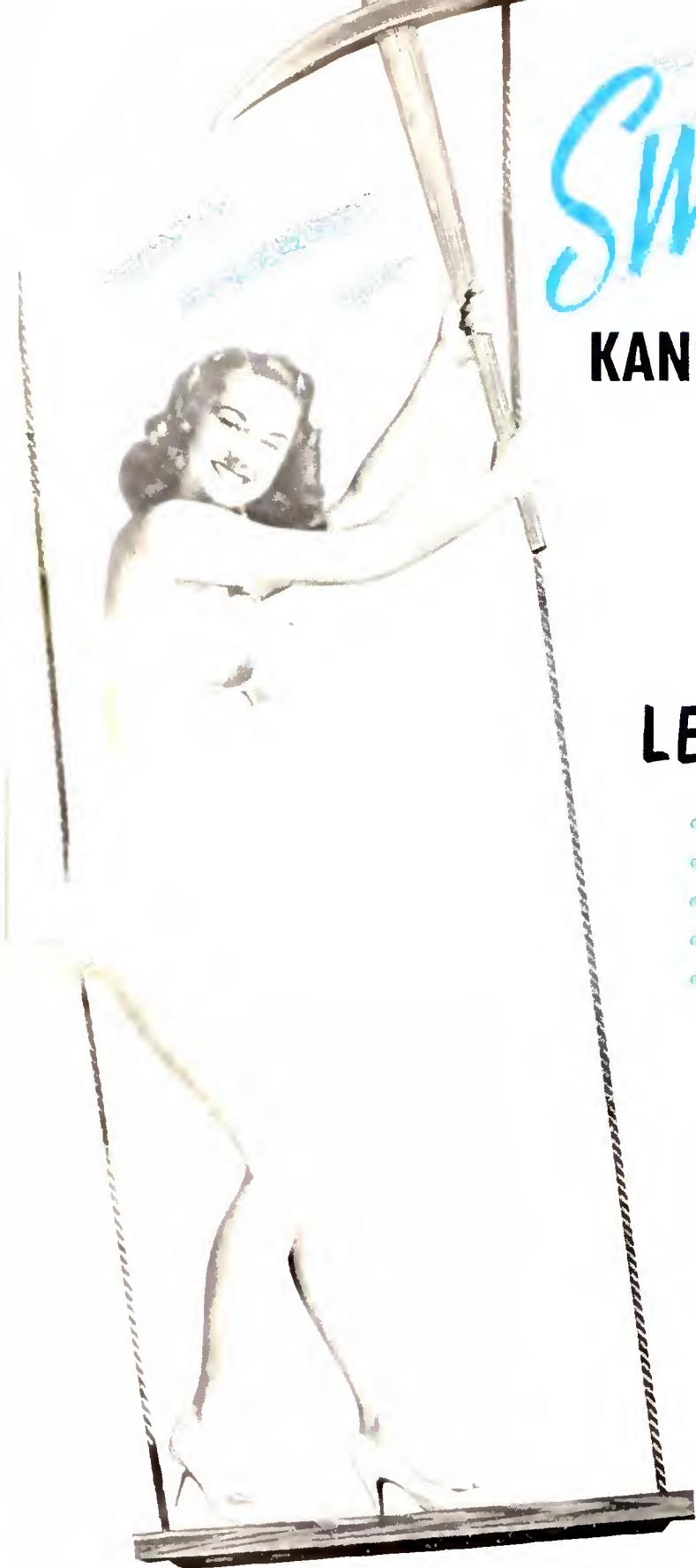
*And that goes for
WAVE Radio and for
WAVE-TV, Louisville, too!*

WAVE-TV

CHANNEL 3 • Maximum Power

LOUISVILLE

NBC SPOT SALES, Exclusive National Representatives



SWING Your Pick INTO THE KANSAS CITY "GOLDMINE for '59!

KMBC-TV

CHANNEL 9

LETS YOU DIG THIS . .

- America's 17th Market!
- 1,055,000 people in Metropolitan Area!
- 2 Billion, 49 Million DOLLARS effective *buying income*!
- 1 Billion, 400 Million DOLLARS annual *retail sales*!
- "Third among all cities in America enjoying prosperous business conditions . . . the largest city showing outstanding gains over a year ago."

(Forbes Business and Finance Magazine, December 1958)

Strike with KMBC-TV

- Most Popular and Most Powerful station—
316,000 watts from "tall tower".
- Reaches 31,412 more homes in metropolitan Kansas City with Class A coverage than nearest competitor!
- Leads in program popularity . . .
from 3 p.m. to 10 p.m., KMBC-TV leads by 9.7% over nearest competitor, 17.2% over the third station!
(ARB metro-area study Jan., 1959 Mon. thru Fri.)
- from 3 p.m. to 9 p.m., KMBC-TV leads by 9.6% over nearest competitor, 10.6% over the third station!
(Nielsen report, Feb., 1959 Mon. thru Fri.)
- on Sunday, KMBC-TV lead in share of audience in 20 of the 24 quarter-hours between 3 p.m. and 9 p.m.!
(Nielsen report, Feb., 1959)
- Five of the top ten TV shows in Kansas City are on KMBC-TV.
(Nielsen, Feb., 1959)



In Kansas City the Swing is to

KMBC-TV

Kansas City's Most Popular and Most Powerful TV Station

DON DAVIS, President
JOHN SCHILLING, Executive V.P.
GEORGE HIGGINS, Vice Pres.
MORI GREINER, Manager of Tel.

... and in Radio, it's **KMBC of Kansas City—KFRM for the State of Kansas**